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ARCHAEOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.
ANNUAL MEETING, 1850, to be held at OXFORD, commencing Tuesday, June 19, and terminating Tuesday, June 23.
The Rev. the VICE-CHANCELLOR of the UNIVERSITY.
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The Most Noble the MARQUIS of NORTHAMPTON, F.R.S., F.S.A.
Vice-President.

The Earl of Abingdon, Lord Lieutenant of Berks.
The Earl of Enniskillen, D.C.L.
The Lord Bishop of Oxford, F.R.S., V.P.S.A.
It is particularly requested that all gentlemen who propose to be Members, or make any communication to the Meeting in person, with the title and subject of the Memoir, and that all persons who wish to contribute Antiquities or Works of Art for exhibition in the temporary Museum, calculated to promote the objects of the Institute, will communicate at their earliest convenience to the Secretaries of the Institute, 26, Suffolk-street, Pall-mall.
H. BOWYER LANE, Secretary.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
THE MAY GENERAL MEETING will be held at the Society's house in Hanover-square, on WEDNESDAY, the 22nd inst., at 10 o'clock in the forenoon.
By order of the Council.
JAMES HUDSON, Secretary.

NOMINATION OF JUDGES.—On or before the General Meeting on the 22nd of May, Nominations of Judges for Stock or for the Election of the Executive Meeting, will be received from Members of the Society, who are requested to certify, from their personal knowledge, that the parties proposed are qualified and willing to act as Judges for the particular class for which they are respectively nominated, and who are unconnected with any Exhibitor of Stock exhibited, as the breeders of any of the animals upon which they may be called upon to adjudicate.

LECTURE.—Prof. Wm. at the request of several members of the Society has kindly consented to repeat his Lecture "On the Geology of the Soil, in reference to Manure," at the House of the Society, on Wednesday next, the 13th inst., at 10 o'clock. Members of the Society will have the privilege of free admission.

HORTICULTURAL SOCIETY OF LONDON.
EXHIBITIONS AT THE GARDEN.
The First Meeting will take place on SATURDAY, the 19th of May, at 10 o'clock, at the Garden, for the purpose of examining the Exhibitions for Exhibition must be at this Office on Friday, 18th, or at the Garden before half-past Eight o'clock A.M., on the day of Exhibition.
On the day of Exhibition, at 10 o'clock, Members are requested to attend at the Office, price 5s. each, or at the Garden in the afternoon of the day of Exhibition, at 7s. 6d. each; but only to orders from Members of the Society.
12s. 6d. Tickets will be issued in Regent-street on the day of Exhibition.
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ARTISTS' AMATEUR DRAMATIC PERFORMANCE.—Under the immediate Patronage of Her Most Excellent Majesty THE QUEEN, and His Royal Highness PRINCE ALBERT, and a large number of Noblemen and Gentlemen, Patrons of Art.
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MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION. Edwards-street, Portman-square.
TUESDAY EVENING NEXT, May 13th, R. CARTE, Esq., will deliver on the HISTORY OF THE PRESENT STATE OF MUSICAL INSTRUMENTS. Pianoforte, Mr. W. S. ROCKSWORTH, commence at 8 o'clock. Members free, with the privilege of introducing a Lady. Tickets to Non-members, 1s. each. Subscription for the Institution, Two Guineas per annum, payable yearly or half-yearly in advance. Members have the use of spacious and well-furnished Reading Rooms, the extensive Library for circulation, and at a free admission to the Institution, is published monthly, price 3d.
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ROYAL LITERARY FUND.—POSTPONE-MENT OF THE DINNER.—The celebration of Her Majesty's Birthday having been fixed by Ministers for Wednesday, the 10th inst., the Anniversary Dinner of the Royal Literary Fund has been postponed to FRIDAY, the 17th inst., for which day the Tickets already issued will be available.

OCTAVIAN BLEWITT, Secretary.
73, Great Russell-street, May 9, 1850.
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REVIEWS

The Expedition for the Survey of the Rivers Euphrates and Tigris, carried on by Order of the British Government, in the years 1835, 1836, 1837. By Lieut.-Col. Chesney, Commander of the Expedition. 4 vols. Vols. I. and II. Longman & Co.

BEFORE we direct the attention of our readers to these two volumes, it may be expedient to recur to the circumstances which induced Col. Chesney to undertake the work of which they form a portion.

In 1834 a Committee of the House of Commons took evidence on the comparative advantages of the routes to India by the Red Sea and by the Euphrates, and a vote of Parliament was passed for surveying the latter by means of an Expedition of two iron steam-vessels. These vessels were constructed so as to take to pieces; and having been transported by sea in fragments to the mouth of the river Orontes in Syria, they were there conveyed with immense labour, partly on rafts and pontoons and partly on waggon, to Port William or Bir, a town on the Euphrates, distant about 133 miles from the Mediterranean and 117 miles from the Persian Gulf. At Bir the steamers were put together, and the descent and survey of the Euphrates were commenced on the 16th of March 1836, under the command of Col. Chesney.

The details of this Expedition are to be given in the forthcoming portion of Col. Chesney's work. An abridged account, however, of his labours and proceedings was inserted by him in the 7th volume of the 'Journal of the Geographical Society'; from which we find that—"Materials for a correct map of Northern Syria were collected; a line of levels was carried across from Iskenderin on the Mediterranean to Birehjik on the Euphrates, and thence to the Persian Gulf. Northern Mesopotamia was explored, and though one of the steamers was lost in a hurricane near 'Awah, the grand survey of the river to its embouchure in the Persian Gulf was continued and accomplished by the other. At a subsequent period two different ascents were made of the Karûn, and two descents of the Bahamishir; while the country intervening between the Jerâhi and the Euphrates, the great delta of Susiana, was examined. The river Tigris was twice ascended to upwards of 400 miles beyond its junction with the Euphrates; a second line of levels was carried between the Euphrates and the Tigris; and a geological section of the Taurus, of several hundred miles in extent, was amongst the successful labours of the Expedition."

It thus appears, that the objects of this important enterprise were fully accomplished, and the practicability of the navigation of the Euphrates for commercial and political purposes satisfactorily shown. It only remained to arrange and publish the immense mass of valuable scientific information which had been gained during the Expedition; and hence the appearance of the portions of the work before us. These two volumes contain the geography of the countries lying between the Indus and the Nile, and a history of the nations by which they have been successively occupied from the earliest times to the present. To do justice to one of these subjects, much more to both of them, requires varied erudition, a considerable amount of scientific knowledge and ability, and some talent for description. In the volumes now before us, especially in the first, these qualifications are displayed in a very high degree.

The first volume commences with a detailed

and masterly geographical notice of the four principal rivers of Western Asia, and a general account of the countries lying between the rivers Nile and Indus. The four rivers just alluded to are—the Kizil-Irmâk or Halys, the Aras or Araxes, the Tigris, and the Euphrates. All these rivers take their rise in an elevated plateau which extends from the base of Mount Ararat into Northern Armenia, Kurdistan and Asia Minor,—and have for their estuaries three different seas, the Black, the Caspian and the Arabian. The springs, the course, and the tributaries of each of these rivers are described with minute accuracy and with graphic vigour. Though the details of these descriptions are necessarily at times rather tedious, there are an air of interest and a panoramic effect imparted to the geographical portions of both these volumes which could have proceeded only from an author who fondly elaborates a favourite and well-considered subject. We regret that the passages in which these rivers are so well described are not suited for quotation. The same remark applies to a description of the sources and course of the River Indus given in the second volume,—and which we admire, not only as a valuable contribution to geographical science, but as one of the best essays of the kind that we have ever met with. The magnificent scale on which Nature conducts her operations on the banks of this noble river, the historical associations connected with the names of the cities through which it flows, are suggested to the mind of the reader by the simple but comprehensive and vigorous description of Col. Chesney. The students of physical and of historical science will read this account with equal pleasure and benefit.

The disquisition on the principal rivers of Western Asia introduces a notice of those regions of the globe watered by these rivers,—and which have become connected together, not only geographically but also historically, having been either wholly or partially the seat of several great empires. The territory which formed the most flourishing part of these empires may without much inaccuracy be described as an irregular parallelogram, bounded on the north by the mountains of the Caucasus and the Black and Caspian Seas, on the south by the Indian Ocean, and on the east and west by the Indus and the Nile respectively. A remarkable similarity prevails in the geographical features of the countries comprehended within these boundaries.—

"On glancing at the most striking objects, the mountains, it will be remarked that several great branches quit the elevated plateau about the springs of the Euphrates, Tigris, &c., and take different directions; but chiefly eastward, southward, and westward, from the summit of Ararat. Two of these, the Zagros and Elburz, gradually diverge, in distinct lines, as far as the eastern limits of ancient Persia; whilst the no less striking arms of the Taurus proceed to the opposite extremities, and preserve the same bold features, as they spread their numerous ramifications over Asia Minor, Syria, northern Mesopotamia, and Arabia. Owing to the deficiency of large rivers, and the scarcity of running streams, cultivated spots are rare; whilst dry, untenanted valleys, extensive plains, and gigantic plateaux, broken by rugged mountains, form the prevailing characteristics of the countries under consideration. In a wide expanse of territory, stretching, with various elevations, at least 25° from north to south, such extremes may be looked for as will bear out the remarkable description of the younger Cyrus. Thus, the northern and central portions of the plateaux of Irân and Arabia, as well as a great part of Asia Minor, enjoy a temperate climate; whilst an intense cold prevails in the northern parts of Affghânistân, in nearly the whole of Kurdistan, and on the elevated mountain ranges and high valleys on both sides of Ararat. Yet notwithstanding this difference of

climate, throughout the whole a great similarity prevails in the vegetable and animal worlds; and in these respects the valley of the Nile, the plains of Mesopotamia, and those of Arabia southward of Mecca, together with the central and southern parts of Irân, have much in common. Exclusive of the provinces occupied by Russia, the space between the Indus and the Mediterranean Sea forms three kingdoms almost of equal size. Persia occupies the centre, Affghânistân the eastern, and the different provinces of Asiatic Turkey the opposite, or western extremity. Instead, however, of following the subdivisions of each of these portions, it seems preferable to consider the whole as constituting two great divisions, separated from each other by the basin of the Euphrates, with its continuation, the Persian Gulf; Asia Minor, Syria, Arabia, and Egypt being on one side of this natural line of bisection; and, on the other, an equal portion of territory, which, under the name of Irân, formed the eastern, or principal part of the ancient Persian empire of Darius Hystaspes."

The natural division of these regions having been pointed out, Col. Chesney next gives a systematic and detailed description of the several provinces comprehended in Irân. It will be impossible for us to enter upon these voluminous details. It will be sufficient to state for the information of our readers, that the geological features of each country, its climate, vegetation, and zoology,—the general character, and the manners and customs of its inhabitants,—their language, religion, and commerce,—all find an appropriate place for exhibition and discussion. From this part of the work we shall give a few extracts. The Sunnies mentioned below are the Mohammedan sect whose doctrines are prevalent in Turkey,—and who are opposed to the Shi'ahs, the orthodox party in Persia.—

"To the Persian have been attributed many of the worst qualities of human nature; and his thoughtless extravagance is of itself a root from which many evil branches cannot fail to spring. He is notorious for a total disregard of truth, and for the fraud with which his ordinary dealings are conducted. He is devoid of shame in private life, and as insensible to disgrace in public; and provided he can escape punishment, the most dishonest artifices are viewed as legitimate means of accomplishing his ends. He is guilty of the most shameful debauchery, and superstitious as well as hypocritical in religious matters. He is also faithless in friendship, subject to strong prejudices, and of a revengeful disposition. His minor faults are garrulity and a love of vain display, to which last even personal comforts and cleanliness are too often sacrificed; he is remarked for a dogmatical and egotistical bearing, and a haughty demeanour towards inferiors, with, as usual in such dispositions, the utmost servility towards those above him. This dark picture is not, however, without brighter spots. Owing to his politeness towards strangers, and an apparently hospitable disposition, the first meeting with a Persian usually makes a favourable impression; though the offer of his house means no more than the Spanish compliment in like cases. He is, moreover, quick-sighted, sociable, witty, and affable; buoyant in spirits, well acquainted with the forms of politeness, and to a certain extent, inquisitive in matters of science and art; and it may be added, of a tolerant disposition in religious matters, unless when his prejudices against the Sunnies happen to be awakened. Though not now confined to water and the simple diet of the time of Cyrus, the Persian is moderate in his food, and not only capable of changing the sloth of his harem for most active exertions, but likewise of continuing them under the greatest privations. The courage of the Persian is not of the higher order, but it is far from being defective when brought to the test. The profession of arms, as in ancient times, still occupies the first place in the estimation of a Persian; and, if any particular trait might be selected to designate a character which cannot be trusted, and yet ought not to be despised, it is his application to the exercises of the field, and plundering forays against neighbouring tribes. The Persian, like the modern Kurd and

Turkomán, is almost always mounted; and, having been trained from his infancy, he is one of the most expert horsemen in the world. He is, in fact, quite unrivalled in his skilful management of the animal when ascending the steep sides of rocky mountains, which by most persons would be considered altogether inaccessible for a horseman. The Bakhtiyári and other tribes, maintaining a kind of half independence in the mountains, are also very expert riders; but every Persian, man and boy, is a finished horseman, and particularly skilful in loading and firing from the back of the animal. Like his Parthian ancestors, he can turn round when pursued, and fire his gun directly in the rear. He then gallops off at full speed, hanging down from his saddle on the off side in such a way that the greater part of his body is covered by the horse. It is not an uncommon thing to see a Persian, whilst going at a brisk pace, stoop down, take a sheep, or even a much smaller object from the ground, and carry it off with unrelaxed speed."

Having completed the account of Irán, or the regions to the east of the great basin of the Tigris and Euphrates, our author devotes a chapter to an inquiry concerning the probable site of the land of Eden,—into which we shall not follow him.

The remainder of this volume is devoted to the geography, natural history, and social state of the countries which lie between Mesopotamia and the Isthmus of Suez. This description commences with a comprehensive account of the mountain-chains and principal rivers of Asia Minor. The range of Taurus and its principal branches and most remarkable crests—among others, the Bithynian Olympus and Mount Ida,—ever dear to the remembrance of the classic reader—are brought before us with picturesque reality. The following description will, we think, be read with interest.—

"The Hellespont issues from the Sea of Marmora, near Gallipoli, a town on the European side, which, in addition to a population of about 70,000 inhabitants, is of importance, as its road is the anchorage and place of departure for the Ottoman fleet. A little lower, on the Asiatic side, there is another Turkish town of some size, called Lampsaki, close to which the current sweeps as before, nearly south-west, to the bay of Sestos, a distance of about 20 miles, with an ordinary width of from two and a half to three miles. This bay presents the rich and varied scenery which terminates the two great continents, whose shores are bordered by ranges of elevated wooded hills, clothed with productive vineyards, intermixed with groves of chestnut trees and oaks, together with broom, arbutus, cistus, and myrtle. At the ancient Sestos the stream becomes narrower, and takes a S.E. direction as it passes Abydos and proceeds to the town of Charnák Kal'eh-sí (Pottery Castle); from the last place it flows S.W. for three miles to Point Berber, and from thence onward, through interesting scenery, in the same direction, but rather increasing in width, for a distance of 9½ miles to the Ægean Sea. The castles of Seddul-Bahr (Barrier of the Sea) and Eskí Sarlík occupy the horns of a bay close to the entrance on the European side; and nearly opposite to the former, on the Asiatic side of the Dardanelles, is the more formidable work of Kúm Kal'eh-sí, mounting 84 guns, 52 of which (18 of them being for stone shot) form a cross fire with nearly 60 guns of various calibres on the other side. The distance from castle to castle is almost two miles, and there is the additional difficulty of a current of three miles per hour to be stemmed by an ascending fleet from thence to Cape Berber. At this passage, which is one mile and three-quarters wide, commence those defences which become so formidable on approaching the narrowest part of the Dardanelles, where an increased current and a sharp bend combine to give effect to different batteries mounting about 600 guns, most judiciously placed, so as not only to give a cross fire at the distance of 760 yards, but likewise to rake ships at certain places; and this without causing any injury to the works on the opposite side. The European castle of Kilidu-l-Bahr, (Key of the Sea) resembles some of the baronial castles on the Rhine, but with

the addition of a heavy battery called Namasíyah below it, and several on different points above; some of these are armed with ordinary garrison guns, and others with guns adapted for stone-shot. They are usually but little above the surface of the water, and the last, in going upwards, is Chámílí Burnú (Pine Point), a battery of 30 guns, on the point of Sestos, probably near the spot where the famous bridge of Xerxes touched the European shore. On a projecting point opposite to Kilidu-l-Bahr is the Asiatic castle, Tchannahák Kalesí, having, like the other, heavy batteries on each flank looking up and down the stream; in addition to which there is one of a semicircular form on Point Berber, three miles from thence in the latter direction, and two others on the horns of the bay eastward of the castle; the more distant of these, which is called Nakárah Burnú (Cape Drum), is a stonework, mounting about 84 guns, nearly on the site of Abydos. About two-thirds of the guns commanding the Straits of the Dardanelles are on moveable carriages, but the remainder are solidly fixed on two huge blocks of wood nearly level with the Hellespont. The calibre of these ponderous guns varies from 18 inches to 3 feet in diameter; and, as their muzzles project beyond the face of the work, they must necessarily be loaded outside of the embrasures; and they are, in consequence, kept ready to fire at anything coming within the direct line. No vessel is permitted to pass except between sun-rise and sun-set, when a Tekzerah, or pass, must be obtained from the authorities for this purpose. The castles and defences are intrusted to a Mir Mirán, or superior pasha, who resides in the Asiatic castle, around which is the town, containing about 9,000 souls, and several potteries; but, owing to the marshes westward, towards the plains of Troy, it is at certain seasons very unhealthy."

In one of the chapters on Syria we are told that

"When approached by the ordinary pilgrim route, Jerusalem has something of a desolate appearance, presenting at the top of a stony valley a range of turreted limestone walls, above which appear only a few of the most elevated dwellings, and some of the cupolas and minarehs; whilst, like most other eastern cities, the interior is but a succession of dull streets and dead walls, sloping eastward, interspersed, however, with gaudy churches and heavy-looking convents. But when raised from the heights near the eastern side, the effect is particularly striking, the whole city being seen from thence in complete detail. The Mount of Olives, or Jebel-el Túr, commands, to the southward, a view towards Bethlehem and some of the hill country of Judea; and eastward is seen part of the valley of Santa Saba, with the Dead Sea glittering beyond, at the foot of the mountains of Arabia Petraea. But, westward, the scenery is still more remarkable; in this direction, Mount Olivet descends rapidly into the deep ravine of Kidron, on the slope near the bottom of which is the garden of Gethsemane, and a little lower the tomb of the Virgin Mary; also those of Jehoshaphat, Absalom, and Zachariah. On the sloping crest beyond this deep and narrow valley stands the city itself; which, in addition to many public buildings, contains upwards of 3,000 good houses, distributed in four separate quarters, which cover as many hills, the whole being enclosed by lofty walls, flanked by square towers. The city has the shape of an irregular lozenge, whose western side skirts the valley of Gihon, while its southern side runs along that of Ben Hinnom; the northern side is near the hill of Titus; and, lastly, the eastern side runs almost north and south along the valley of Jehoshaphat, having in the centre the gate of St. Stephen: just southward of the latter, rising above the walls, is Mount Moriah, whose buildings are the foreground and principal part of the panorama. The quadrangular terrace on which they stand occupies about one-fifth of the area of the city, being about 500 yards from north to south, with an average width of nearly 300 yards from east to west. Almost in the centre are the graceful minarehs of the mosque of 'Omar, which, with its arcades, courts, and innermost enclosure, almost rivals the great and costly edifice of Solomon, which it has replaced."

The account of the horse as that animal is met with in its original country, is a fair specimen of Col. Chesney's style.—

"Elsewhere, individuals of this species may be more showy, and even more powerful, but it is only in Arabia that the horse is found in a state bordering on perfection. Here he is remarkable for a small head with pointed ears, peculiarly clean muscular limbs, a corresponding delicate slender shape, minute small size, and large animated eyes, expressing that intelligence which, as in the dog, is the consequence of being constantly with the members of his master's family; in fact, he generally shares their meals. He is frequently allowed to frolic through the camp like a dog, and at other times he is piqueted at the entrance of the tent; he is exposed to the weather at all times, and compared with the treatment of his species in Europe, he is scantily fed. A meal after sunset, consisting of barley, in some parts of the country, and camel's milk in others, or a paste of dates and water, which in Nedjd is mixed with dried clover and other herbs, constitutes his usual sustenance; but on any extraordinary exertion being required, flesh is frequently given, either raw or boiled. The Bedawins count five noble breeds of horses, all it is understood, derived originally from Nedjd, viz. the taneys, the manekeys, the kohely or kokkani, the saklawye, and the julfa; of which the last and kokkani are particularly prized. The julfa, a small active animal, capable of enduring great fatigue, belongs to the province of El Ah'sá; the other, which is larger, is from Yemen, or more properly Nedjd, and is most valued. Of the choice breeds there are many branches; there are besides, other breeds, which are considered secondary, and every mare of noble blood, if particularly swift and handsome, may give rise to a new stock. The catalogue of distinct breeds in the desert is therefore almost endless, and the pedigrees of individuals are verified by certificates which are handed down from father to son with infinite care, and not unfrequently they belong to more than one family, for there is often a co-partnership in mares, and hence arises the difficulties attending the purchase of one. It is, however, certain that the Arab horses deteriorate when taken elsewhere, although both sire and dam may be of first-rate breeds; by the latter, and not the former, as with us, the Arabs trace the blood. The prevailing colours are a clear bay, sorrel, white, chestnut, gray, brown, and black; but the number of horses in Arabia is comparatively few; their places, for almost every purpose in life, being supplied by camels."

The author has evidently bestowed prodigious labour and research on the historical compilation which occupies the larger portion of the second volume. Notwithstanding the speculations of Biblical scholars, the most perplexing uncertainty still attends the recognition of the personages and places mentioned in the earlier part of the sacred writings. The present state of our knowledge allows only very general conclusions on these subjects. We could wish, therefore, that Col. Chesney had much condensed the first half of this volume. The general reader will not be satisfied with what he finds here, and will still have to consult the works of Burnouf, Heeren, Colebrooke, and Dr. Pritchard. —Once arrived at the period of the younger Cyrus, our author treads again on firm ground, and presents his readers with a rather laborious but apparently complete and accurate summary of the history of Western Asia. We observe nothing very profound or original in the remarks of Col. Chesney on the history of the successive empires in this part of the globe,—none of that lucid generalization and picturesque grouping which mark the possession of a peculiar talent for history; but the narrative is ably written, and connected with the scene and discoveries of the late Expedition by allusions and explanations which add considerably to its interest and value. Having completed his summary of the history of the countries before mentioned, Col. Chesney next treats of the intercourse and commerce between Europe and Asia in ancient and modern times. The literature and science, and the architecture and sculpture of Irán, Syria, and Arabia are the next subjects treated of in this volume:—which concludes with

a chapter, full of interesting details, on the boats and hydraulic works of the East.—The eminent geographical talent, and habits of accurate observation and patient industry displayed in the composition and compilation of this work are a sufficient guarantee for the accuracy of the charts and maps which accompany it. The charts appear to be well executed,—the Index-map is, however, indistinct and confused. This is a point of some importance to those readers whose time is valuable, and who would wish to understand readily the subjects treated of in these volumes.

The Tarantas. Travelling Impressions of Young Russia. By Count Sollogub. Chapman & Hall.

It would not be difficult to count up the books from whence the average Englishman's idea of life and manners in Russia is derived—supposing him to be of a generation younger than that edited by Dr. Clarke's travels; which, doubtless, it will be recollected, with the empire when it was subject to the despotic ukases of the mad Emperor Paul. He may possibly have enjoyed the lively translated novel 'Ivan Vejevchen,' now some eighteen years old in England,—have followed the diary of the Princess Daschkaw's companion, pleasant Miss Wilmot,—and in turns have accepted the facts tendered him by that professional fact-collector Herr Kohl, by Mr. Venables, by M. de Custine, and by the author of 'Revelations of Russia.' Finally, he is pretty sure, we apprehend, to know Miss Rigby's 'Letters from the Baltic,' with their graphic descriptions, the painful import of which was intensified by the liveliness of the lady's style. Yet, supposing all this knowledge carefully 'hived,' if he be an Englishman whose curiosity points towards the North, we fancy that he will in no wise be satisfied by the testimonies and portraiture gathered from the above sources. We at least have never talked with tourist by chance or tourist by profession, whether English sportsman or Leipzig merchant, unpaid *attaché* or opera-singer who has strolled up to St. Petersburg in search of diamonds and a colonelcy,—without receiving a strong impression that there must exist in Russia much to see, much to hear, much to tell, and more to 'dream of,' which up to this point remains unexplored. Hence, Count Sollogub is a more than ordinarily welcome guest, well qualified to share the honours of 'the season's' lionship with Mr. Cumming, the lion-hunter, &c. His 'Tarantas' is a rough country vehicle, cushioned with feather-beds and victualled with—but let Count Sollogub describe it.

"Represent to yourself two long poles, two parallel, immeasurable, endless rods; near their middle you see, as if dropped there accidentally, an enormous basket, or box, or hamper, rounded off at the sides, resembling a gigantic bowl from an antediluvian banquet. At each end of the poles you see adapted two wheels, and the whole structure may appear some wild creature of a fantastical world, something between a grasshopper and a bitzka. And what can I say about the artful skill which in a few moments made the tarantas disappear under all kinds of chests, trunks, boxes, baskets, hampers, and other packages. To begin, I will tell you that the scooped vessel I want to describe had inside: a huge feather bed filled the whole abyss. Then came seven down pillows in chintz cases, of a dark colour, to stand the dust, rising upon their soft foundation in the shape of a pyramid: the pie was a mat-bag; a flagon with anise-brandy; different kinds of roasted poultry; cheese-cakes, a ham, loaves of bread, *kalachys*; and last, though not least, the inalienable travelling companion of every provincial squire. This cellaret, whose outside is covered with seal-skin and bound with tin hoops, contains an entire tea service, and is an in-

vention although very useful yet not by any means of an artistic workmanship. Open it. Under the cover of the box you find a jappaned tea-tray with the image upon it of a sleeping shepherdess, executed in a bold style by the brush of some rising genius. The box itself, lined with paper, contains a tea-pot of a dirty white colour with a gold edge, a glass bottle full of tea, and a similar one of rum; then come two glass tumblers, a cream-jug, and other appurtenances for tea enjoyment. However, I must remark that the Russian cellaret deserves all your respect. It is one of the few, the very few of our national features which, amidst general changes and ameliorations, has preserved its primitive shape; it did not get seduced by the lure of a deceptive ostentation, but has passed through all the vicissitudes of the times unscattered and unchanged. Such is the Russian cellaret! On every side of the tarantas were strung up mat-bags and bonnet boxes. One of these contained a cap and a crimson turban from Madame Lebourg's, in Smith's-bridge, for Vassily Ivanovitch's lady; other boxes were full of books and toys for Vassily Ivanovitch's children; there were two table lamps, some kitchen utensils, some grocery for Vassily Ivanovitch's table use; and lastly, three monstrous portmanteaus, surmounted by a pile of other boxes, crammed full and bound with thick cords, rose like the obelisk of Luxor on the back of the travelling car. The red-haired yamchik had just finished putting three parched, broken-winded horses to the tarantas when our younger hero, Ivan Vassilievitch, arrived in the courtyard. The collar of his macintosh was raised over his ears; he had under his arm a small portmanteau, and in his hands a silk umbrella, a carpet-bag, and a splendidly bound puce-coloured morocco book, with steel clasps. 'Welcome, Ivan Vassilievitch!' said Vassily Ivanovitch, 'it is high time we were off. And where is your luggage?'—'I have everything with me.'—'So! But you will freeze to an icicle in your bag! However I have there a furred morning-gown which I don't want. What do you prefer to be laid under you—a feather-bed or a mattress?'—'Sir?' asked the amazed Ivan Vassilievitch.—'I ask you which you like best, a feather-bed or a mattress?' Ivan Vassilievitch was tempted to take flight, and looked around. It seemed to him that all Europe would see him in the furred morning-gown, on a feather-bed, riding in a tarantas. 'Now then?' inquired again Vassily Ivanovitch.—'A mattress, sir!' was the almost inaudible answer. 'Senka, put a mattress for Ivan Vassilievitch; but be quick, blockhead! Senka performed his Cyclopean work. Vassily Ivanovitch continued with a complacent smile: 'And the tarantas! Eh! how do you like the tarantas? Easy as a cradle! No upsetting, no continual repairing like your spring-carriages. As soft as a bed.' * * The horses are ready. The tarantas is surrounded by landlord, landlady, men and maid servants. Every one helps, every one bows, every one wishes a happy journey. Vassily Ivanovitch, with much assistance in pushing and pressing, at last succeeded in reaching his seat, and dropped into the feather-bed. Ivan Vassilievitch followed him, and likewise sunk down amidst the pillow-cases. Senka's place was on the box, near the yamchik. 'All right?'—'All right, sir.'—'With care then. Down the hill, mind and keep up the horses.'"

Such an ark of many comforts could hardly be expected to get through the world without being made to pay toll; and the following catastrophe befell the country gentlemen who rode homeward in it ere they got as far as Vladimir.—

"Between two stages, whilst Vassily Ivanovitch was dozing, tired by the jostling of the tarantas upon a fuscine-road, and was forgetting, amidst his snores, the world's vanities, whilst Ivan Vassilievitch was, in idea, at the Italian Opera, and Senka balancing like a clock pendulum on the box, some light-fingered artists had cut down two portmanteaus and sundry boxes from the back of the tarantas. Vassily Ivanovitch's sorrow was genuine, and how could it be otherwise, as amongst other effects, he missed the cap and the crimson turban from Madame Lebourg's, in Smith's-bridge, which was destined, as I have already said, for his beloved lady herself, Avdotia Petrovna. Arrived at the next stage he addressed

to the inspector his complaint and requested a pursuit of the criminals. The Stage-inspector comforted him as best he could: 'Be easy, sir,' he said, 'your effects are lost. It is not the first time, that such an accident has happened. Twelve versts from here there is a village full of wags, it is a known fact that, sir.'—'What wags?' inquired Vassily Ivanovitch.—'It is a known fact, sir! They play tricks at night time. As soon as you fall asleep, in the twinkling of an eye they cut down something from the back of your carriage. It is a known fact that, sir.'—'But that is highway robbery!'—'No, sir, it is not highway robbery, it is only tricks.'—'Nice tricks,' remarked Vassily Ivanovitch in a melancholy tone as he proceeded on his journey; 'nice tricks, and what will Avdotia Petrovna say to it?'—'I wish we could take some rest in a comfortable inn,' said Ivan Vassilievitch in a not less piteous voice. 'I feel as if all my limbs were broken. This is the third day already since we left Moscow!'—'The fourth day, sir, the fourth!'—'Is it?'—'Yes, certainly. However, we go with extra-post! No gain from us for the unlicensed cut-throats!' * * At last they saw before them Vladimir, with numerous domes and church steeples, the genuine characteristics of a Russian town. Ivan Vassilievitch's heart was throbbing. Vassily Ivanovitch smiled. 'To the hotel!' he exclaimed. * * A pale waiter, in a dirty white shirt, and dirty apron, welcomed the guests with sundry bows and standard compliments, and conducted them by a dirty wooden staircase, to a large room not less dirty, but ornamented with large mirrors in mahogany frames, and a painted ceiling. Along the walls stood numerous chairs, and before a ragged sofa was a round table, covered with a dirty cloth.—'What have you got?' said Vassily Ivanovitch to the waiter.—'We have everything you can wish for, sir,' proudly answered the waiter.—'Have you beds,' asked Ivan Vassilievitch.—'No, sir, no beds.'—Ivan Vassilievitch grew sombre. 'What have you got for dinner?'—'Everything, sir.'—'What do you mean by everything?'—'We have got soups, stachi, —you may have a beef-steak, sir; but here is the bill of fare, sir,' added the waiter, presenting a scrap of grey paper which lay on the table.—Ivan Vassilievitch began to inspect the bill of fare.—'Well, make haste,' said Vassily Ivanovitch, having given his orders.—The waiter proceeded now with all the necessary arrangements. He took away the dirty cloth from the table, and brought, in its place another as dirty; then he brought plates, knives, forks, and spoons; then came a salt-cellar; then, after half-an-hour had passed, and our hungry travellers had already armed themselves with spoons to encounter the awaited soup, there came a flagon of vinegar. Every impatient explanation Vassily Ivanovitch made to the waiter got the phlegmatic reply: 'This instant, sir,' and the instant was an hour-and-a-half long. 'This instant,'—a weighty word in Russia! At last appeared the wished-for soup-tureen. Vassily Ivanovitch opened his vast mouth, and set to work. Ivan Vassilievitch angled out of his plate some hairs, some chips, and other heterogeneous matters, sighed, and endeavoured to follow his companion's example. Vassily Ivanovitch seemed in the highest state of benitude, he was silent, and ate for three. Not so was it with Ivan Vassilievitch; he could not touch a single dish —he stared at every one of them with horror and disgust.—'Have you any wine?' he asked the waiter.—'Certainly, sir! All possible wines, sir! Champagne, half champagne, dry madeira, Lafitte. First-rate wines, sir.'—'Bring a bottle of Lafitte.' The waiter was lost for half-an-hour; at last he came back, and triumphantly put a bottle of red vinegar before our young man. 'Now,' said Vassily Ivanovitch, after a short pause, 'now, we must lay down a little. Senka!' he shouted.—Senka entered the room.—'Have you dined, Senka?'—'Yes, sir, I have dined, thank you.'—'Prepare my bed, then. Put together some chairs, bring up the feather-bed, the pillows, and the dressing-gown. Don't you see, Ivan Vassilievitch,' he added, 'how well it is to carry these things with you. How do you intend to lie down?'—'I shall ask for some hay,' said Ivan Vassilievitch. 'Waiter!' have you got any hay?'—'No, sir, we have got none.'"

It may be remarked that the most ill-natured of foreign critics (and the Russians, by the way,

are almost as apt to accuse all criticism of ill nature as the Americans) could not outdo this picture of slovenly pretension and real discomfort. Let us—in all the confidence of ignorance—start a bright solution of the case, for the benefit of the thin-skinned. What if Count Sollogub be no Muscovite at all, but some sharp-eyed, subtle-tongued Pole in disguise, chuckling with malicious pleasure as he describes, not the nakedness, but the dirt of the land? His sketches of Russian society, at all events, naturally introduced as talk by the way, are a little more engaging than his description of Russian travelling accommodations on the road to Nishni. What a pleasing picture of respectable home-life is the following!—

“The girls in St. Petersburg,” he continued, “are beautiful. It is a delight to look at them. Their hair is so artistically braided, their forms so admirably moulded, and then they dance so gracefully, and so much, that it is an utter impossibility not to fall in love with them. I therefore also fell in love. My passion began with a valise, a mazurka decided my marriage. My sweetheart was the daughter of a very rich man, who gave gorgeous dinner parties and played every night at what is called the grand game. I was preparing to be happy. But in St. Petersburg, friend, a wedding is a half-way to bankruptcy. I think there is in the whole world not another place, except St. Petersburg, where, approaching to happiness, you beforehand try wilfully to spoil happiness, and preparing yourself for ease, you betimes annihilate all possibility of being at your ease. In St. Petersburg custom is law: however absurd the general custom is, you must follow it. We have for everything conventional rules as stringent as visiting and bowing. In this manner then a bridegroom takes upon himself to imitate the universal ridiculous extravagance without regarding his means. In the first place come the usual presents; his portrait by Sokolov, a diamond bracelet, a sentimental bracelet, a Turkey shawl, a diamond trinket, besides innumerable glittering costly trifles from the English magazine; then the bridegroom is obliged to furnish anew, from garret to cellar, a house which is not his own, to fill it with costly shrubs and flowers, lent on hire; to set up elegant carriages, thoroughbred horses, and solid silver harness; he must dress his whole household in new gold-laced liveries, must buy new plate, new bronzes, new china, must prepare himself to give gorgeous banquets, and scarcely married, he remarks that he has nothing left to pay for the banquets. As for the bride's father, he furnishes the bed-room of the newly-married couple in such a princely style as to give to the bridegroom an example for the folly he has to pursue; besides he fills chests of drawers and presses, trunks and boxes with all kinds of frippery, which under the name of the dowry sweeps away an enormous sum, and having done all this he presents the bridegroom the next day after the wedding with—his entire confidence: he avows with the utmost candour that life in St. Petersburg is very expensive; that his French cook ruins him; that he has had luck at cards, and concludes his confession with the remark that the newly-married couple must wait his decease before they can enjoy the promised annuity. Rather disappointed by such an unexpected revelation, the son-in-law on his part likewise acknowledges the bad position of his circumstances, and before a week has past quarrels for ever with his new relatives. Thus was it with myself. I wanted to return into the province. My wife was against it; she had not been educated for a life in the provinces; she was accustomed to take her daily walk on the Nevsky-Prospect, to go daily to a ball or the theatre. What could I do against that? It was then, friend, that began my galleys-life. In a life above your means there are moments of indescribable misery. Whilst your wife dressed in the most elegant style of costly fashion flirts in her opera-box with empty-headed dandies, there is no fire-wood in the house; whilst half-a-dozen friends have announced to you their intention to dine at your house on such or such a day, your cook refuses to furnish you with any more victuals; he is even rude to you, and you cannot dismiss him because you owe him money. It is a dreadful confession, friend, but in the present state

of St. Petersburg life it is not only impossible to uphold your dignity, but even, strictly taken, it is almost impossible to remain an honest man: above everything, and at any cost, you must obtain money and spend it for rubbish. You are dancing in the evening, and in the morning your ante-room is crowded with creditors, usurers, and other visitors of the same class; you mortgage, you sell, you borrow; you put your name to bills of exchange and notes of hand; you sell trinkets, horses, plate, shawls; you curse your existence and want to lay violent hands upon it; you are in despair and tempted to send a ball through your brains; and amidst all these tortures you still remain laced, and scented, and curled, you bow, pay and receive visits, whilst you are firmly persuaded that no one likes you, and that everybody is laughing at you. I had lived two years of such a life, when I began to remark that the world was looking at me with a kind of contemptuous and insulting pity. I got fewer bows; I was often omitted to be invited to parties; I was no more sought as a partner in a mazurka, and little by little all my friends abandoned me. ‘It is his own fault,’ they said, ‘What folly to climb higher than he can! Why live amongst us?’ Even persons, for whom I felt a sincere affection, whom I loved like brothers, even these turned their backs upon me as soon as they knew that they could win no more money from me at cards, nor have a good dinner at my expense,—and not only did I see on their part no token of interest, but I knew that they were proclaiming my ruin with a somewhat strange officiousness and a malicious display of wit. This discovery was more than I could bear. I hated St. Petersburg and decided, cost what it might, to leave it. I sold all I could, settled all the bills I could, brought my affairs into the best possible order, and one fine morning set off, accompanied by my wife, to Moscow.”

What manner of *Charybdis* Moscow proved in exchange for such a *Scylla* as this, let Count Sollogub tell. There is no censure in Miss Rigby's pages more sweeping than the above,—no household “interior” in Miss Edgeworth's ‘Castle Rackrent’ from whence we should draw auguries for the future of the country yielding such configurations less promising in shape and colour. There is no ill-nature, however, in the tone or humour of the writer,—and his book will furnish a pleasant evening's entertainment in this mid-wintery May.

The Primeval Antiquities of Denmark. By J. J. A. Worsaae. Translated and applied to the Illustration of Similar Remains in England, by W. J. Thoms. J. H. Parker.

A systematic and well arranged collection of British antiquities is a thing greatly wanted in this country. We had hoped that something of the kind would have grown out of the recent Commission on the British Museum; but the attention of the Commissioners was so largely occupied by the question of the Catalogue of Printed Books, and the various examinations of the Keeper of that department (one of which occupied an entire month, to the dismissal of all other topics,) that the important subject of British Antiquities was almost wholly neglected. Nor are we in England the only persons who have been disappointed in this respect: intelligent foreigners, who know the value of such materials to the early history of any kingdom, are astonished that the opportunity has been lost. No sooner was it known that the Commission in question had been named (for the original intention to appoint it was for some reason kept secret,) than the learned and energetic author of the work before us addressed a long letter to a nobleman in this country distinguished for his attainments in this and other branches, urging in the most emphatic manner the formation of a collection of antiquities relating to England, Scotland, and Ireland. His views on the question were large and enlightened. He proposed that not one or two, but five or ten apartments in the British

Museum should be applied to the purpose; and he entered into the question of the interest of such authentic monuments, and into that of the periods to which they belonged. The competence of the writer to form a correct estimate is undoubted; and we have ourselves seen Mr. Worsaae's letter in print, as it was laid before the Commissioners and distributed among the Trustees.

Be it remembered that Mr. Worsaae is a member of the Royal Commission appointed in Denmark “for the preservation of its national monuments.” The King of Denmark, with comparatively small revenues and few resources, has not hesitated to set an admirable example; and we have been so slow to follow it, that when the fairest opportunity occurred we did not even entertain the question, nor call for a single witness or take a scrap of evidence on the subject. If the present edifice be not large enough for such purposes, let it be extended. There is space enough even within the present boundaries of the building,—if the intention be not to sacrifice the whole for a part, and to declare that our national Museum shall be nothing more than a national library, and that library without a catalogue.

It is not without some sense of shame that we hear of a small monarchy like Denmark taking the lead of us in the collection and preservation of its antiquities. Surely the precedent of a small kingdom might be admitted to have some weight with us in this matter, since we are content to back ourselves by the authority of the petty states of Germany and Italy in refusing the means of consulting that department of our great institution to which it seems nevertheless as if most others were to be sacrificed.

That nothing was done by the recent Commission for promoting a collection of our ancient monuments surprises us the more, because we have before us not only the work whose title is at the head of our present article, but a learned and compendious production (in a great degree by the same author) called ‘A Guide to Northern Archaeology,’ the “introduction” to which was translated, as our readers know, by the nobleman who presided over the late inquiries. We must acquit him, therefore, of indifference to the subject,—and cannot but fear that he allowed his better judgment to be overruled by others.

The work before us, composed by one of the first antiquaries of Denmark, has been translated by one of the best antiquaries of England. Mr. Thoms has hitherto, as he admits in his preface, applied his attention chiefly to literary archaeology; but no one can read the notes which he has here furnished, applying the discoveries of monumental antiquities in Denmark, Sweden, and Norway to those in England, without being sensible of his attainments as a general antiquary, and admitting the excellent manner in which he has brought the knowledge of others to bear on the various points discussed in the volume. His acquaintance with foreign kindred productions is extensive, and his information regarding those that have from time to time appeared among ourselves is accurate and comprehensive. We must not omit to add that Mr. Worsaae, himself well versed in our language, has given his final revision and approbation to all that Mr. Thoms has done:—and they jointly dedicate their labours to the Society of Antiquaries of London.

The only material exception that we are disposed to take in reference to this work, is to the arrangement of it as a whole. We think it would have been better if the third division, headed “Importance of the Monuments of Antiquity for History,” had come first, as recom-

mending the study by establishing its advantages. On this portion of his subject, too, the author might have enlarged and generalized somewhat more; for the facts of history—especially all matters that relate to manners and civilization—are beyond doubt ascertained with greater precision from objects actually brought to light than from vague traditions and questionable narratives. It is to be borne in mind, that traditions and narratives, however well founded, extend only to comparatively few centuries; while some of the utensils or weapons of our ancestors discovered in mosses or barrows carry us back to a period many hundred years before the Christian era. Mr. Worsaae, like other antiquaries, divides his subject into the stone, the bronze, and the iron periods; and as to the first two, he remarks:—

"It will at once be seen that the stone-period must be of extraordinary antiquity. If the Celts possessed settled abodes in the west of Europe more than two thousand years ago, how much more ancient must be the population which preceded the arrival of the Celts. A great number of years must pass away before a people like the Celts could spread themselves over the west of Europe, and render the land productive; it is therefore no exaggeration if we attribute to the stone-period an antiquity of, at least, three thousand years. There are also geological reasons for believing that the bronze-period must have prevailed in Denmark five or six hundred years before the birth of Christ."

With regard to the third period, when iron was substituted for stone and bronze, antiquaries seem agreed that it did not commence in the North of Europe until a comparatively recent period; and Mr. Worsaae contends that the use of iron was not "completely established" in Denmark until "about the eighth century." What applies to Denmark applies more or less to the British empire; and if we relied on similarity of arms or other implements only, it would be easy to show a very early and close connexion between these islands and the countries of the Baltic. The fact, however, is, that the oldest weapons and utensils of all nations have the strongest resemblance; and that the stone hatchets, chisels, &c. of remote Indian nations are like those that have been discovered in Denmark and Great Britain. The human mind has everywhere suggested the same modes of supplying its wants; and for this reason we do not place quite so much confidence in what may be called national analogies as our author seems disposed to do. From the curious speculations arising out of the divisions into the stone, the bronze, and the iron periods, we may make an interesting quotation, showing—and the fact is singular—that there are some parts of the North of Europe where no antiquities of so remote an age as the stone, or even as the bronze age, have been found.—

"It has already been shown in the previous pages, that Antiquities from the stone and bronze-period occur very plentifully in Denmark, and the south-west part of the present Sweden, but very rarely or only a single specimens in the other parts of Sweden, and the whole of Norway. With regard to the objects from the iron-period the circumstances are wholly reversed. The swords and other weapons characteristic of that period, the oval clasps for the breast, the mosaic beads, &c. are so common in Sweden and Norway, that traces of them are discovered in nearly every barrow which has been examined there; on the contrary, in Denmark (with the exception of Bornholm, which in an antiquarian point of view is connected with Sweden) they occur but very rarely indeed, when compared with the objects of stone and bronze. In places of historical note, for instance, as Leire and Jellinge, which we must consider as having been tolerably well peopled in the pagan times, swords and trinkets belonging almost exclusively to the bronze-period alone have been exhumed; but none from the iron-period, although numerous graves in the neighbourhood have been opened. This can

scarcely be a matter of accident, since the Royal Museum of Northern Antiquities in Copenhagen, which during a series of years has received accessions from different parts of the country, and from many hundred barrows, possesses only a very few weapons of iron, which are known to have been found in heathen graves; while, on the other hand, it exhibits several hundred swords and daggers of the bronze-period."

Hence we might possibly infer that Sweden and Norway, and other countries where no stone or bronze relics have been discovered, were not peopled until after the iron period had commenced; but this supposition does not appear to be borne out by other evidence,—and we know that in all parts of England, Scotland, and Ireland remains have been brought to light which would establish that these countries were inhabited between one and two thousand years before Christ. Mr. Worsaae and all other antiquaries bear witness to the frequent discovery of relics of great antiquity in the bogs and morasses of Ireland; but on the question of their comparative age and state of preservation, we should not forget that civilization may have extended itself to the sister kingdom, as the westernmost portion of Europe, at a later date than elsewhere. This notion may be somewhat contrary to the received opinion in Ireland; but we doubt whether the present lamentable condition of that country is not in some degree to be traced to a similar cause.

This, however, is a wide field of controversy into which we are not disposed to enter; but it is indisputable that some of the best preserved and most valuable remains of a former time have been derived from Ireland. Mr. Worsaae adverts to the fact in several parts of his volume.—That volume was designed only as an introduction to the study of the antiquities of the Northern countries of Europe,—and the work which Lord Ellesmere assisted in translating must be looked on as its sequel, although in many places it goes over the same ground. Both are amply illustrated by woodcuts which give an accurate notion of the objects represented; and those who have read them will feel at home on various topics of interest and importance that have recently attracted the attention of the learned.

The Life and Correspondence of Robert Southey.

Edited by his Son, the Rev. Charles Cuthbert Southey, M.A. Vol. IV. Longman & Co.

THIS volume, which opens with the year 1813, and which ranges between the thirty-ninth and the forty-sixth years of Southey's life, is in more than one respect richer than its predecessors. That period of seven years embraced great happiness, matured intellectual resources, assured success, cruel domestic bereavement, sharp controversy,—most, in short, of those circumstances and emotions which illustrate and distinguish middle age, and which, with the honourable and gifted, are felt as they pass to be fraught with interest and admonition,—nay, in spite of the trials included with that sedate happiness accompanying the consciousness of powers actively employed and the attempted fulfilment of duties, which belongs neither to the fever-dreams of youth nor to the paler twilight-time of age. We have rarely met with what seems to us a more complete expression of life than this volume; and there are many struggling onward anxiously yet without despondency, on whom some of its pages, perused in the midst of their own exertions and difficulties, will act like a charm of encouragement and support,—the experiences registered ever and anon forcibly recalling the poet's truism—

He saw whatever thou hast seen,
Encountered all that troubles thee;
He was whatever thou hast been;
He is—what thou shalt be!

After this character in little, we have little to do but to specify and to extract. The year 1813 saw the end of Southey's connexion with the *Edinburgh Annual Register* owing to the irregularity with which his *honorarium* was remitted to him,—the cementing of his close and lucrative connexion with the *Quarterly Review*,—the completion of his 'Life of Nelson,' which originated in the expansion of a review article,—the continuation of 'Roderick,'—the acceptance of the Laureateship, vacated by Pye's decease,—with snatches of anecdote, good counsel and kind service scattered throughout the correspondence. Among these are, an interesting letter to young Dusautoy, whom the publication of 'Kirke White's Remains' had encouraged to consult Southey, &c. &c.,—criticism on Montgomery's 'World before the Flood,'—and an acknowledgment of another literary essay, of the existence of which we were heretofore not aware.—

"To Walter Savage Landor, Esq.

"Kewick, June 30, 1813.

"Your comedy came to hand a fortnight ago. The charitable dowager is drawn from the life. At least it has all the appearance of a portrait. As a drama there is a want of incident and of probability in that upon which the catastrophe depends; but the dialogue abounds with those felicities which flash from you in prose and verse, more than from any other writer. I remember nothing which at all resembles them, except in Jeremy Taylor: he has things as perfect and as touching in their kind, but the kind is different; there is the same beauty, the same exquisite fitness; but not the point and poignancy which you display in the comedy and in the commentary, nor the condensation and strength which characterise Gebir and Count Julian. I did not fail to notice the neighbourly compliment which you bestow upon the town of Abergavenny. Even out of Wales, however, something good may come besides Welsh flannel and lambswool stockings. I am reading a great book from Brecknock; for from Brecknock, of all other places under the sun, the fullest Mahomedan history which has yet appeared in any European language, has come forth. Without being a good historian, Major Price is a very useful one; he amuses me very much, and his volumes are full of facts which you cannot forget, though the Mahomedan *propria quæ maribus* render it impossible ever accurately to remember anything more than the great outlines. A dramatist in want of tragic subjects never need look beyond these two quarto volumes."

No one who is familiar with "the Citation of Shakspeare," or, still more, with the imaginary conversation betwixt the Legate and the Italian picture dealers, can have overlooked the fineness and the force of Mr. Landor's humour,—but the idea of a comedy by the author of 'Gebir,' unless perchance it was written in the language of Plautus or of Aristophanes, is pleasantly strange.

We next give the amusing letter from London—to which Babel Southey repaired in the autumn of 1813—on the business of the impending Laureateship. By the way, the story of the manner in which this Court-appointment was made (*vide p. 42*), as told in the letters of Southey and in those of Scott, offers good matter of comparison for those who busy themselves with the secret history of men of letters and men in office. To them we leave it. Here is the anecdotal letter referred to,—of more universal interest.—

"To Mrs. Southey.

"Tuesday night, Sept. 28, 1813.

"My dear Edith,—I have stolen away from a room full of people, that I might spend an hour in writing to you instead of wasting it at the card-table. Sunday I went by appointment to Lord William Gordon, who wanted to take me to see a young lady. Who should this prove to be but Miss Booth; the very actress whom we saw at Liverpool play so sweetly in Kotzebue's comedy of the Birthday. There was I taken to hear her recite Mary the Maid of the

Inn! and if I had not interfered in aid of her own better sense, Lord W. and her mother and sisters would have made her act as well as recite it. As I know you defy the monster, I may venture to say that she is a sweet little girl, though a little spoilt by circumstances which would injure anybody; but what think you of this old lord asking permission for me to repeat my visit, and urging me to 'take her under my protection,' and show her what to recite, and instruct her how to recite it? And all this upon a Sunday! So I shall give her a book, and tell her what parts she should choose to appear in. And if she goes again to Edinburgh, be civil to her if she touches at the Lakes; she supports a mother and brother, and two or three sisters. When I returned to Queen Anne Street from the visit, I found Davy sitting with the Doctor, and awaiting my return. I could not dine with him to-morrow, having an engagement, but we promised to go in the evening and take Coleridge with us, and Elmsley, if they would go. It will be a party of lions, where the Doctor must for that evening perform the part of Daniel in the lions' den. I dined on Sunday at Holland House, with some eighteen or twenty persons. Sharp was there, who introduced me with all due form to Rogers and to Sir James Mackintosh, who seems to be in a bad state of health. In the evening Lord Byron came in. He had asked Rogers if I was 'magnanimous,' and requested him to make for him all sorts of amends honourable for having tried his wit upon me at the expense of his discretion; and in full confidence of the success of the apology, had been provided with a letter of introduction to me in case he had gone to the Lakes, as he intended to have done. As for me, you know how I regard things of this kind; so we met with all becoming courtesy on both sides, and I saw a man whom in voice, manner and countenance I liked very much more than either his character or his writings had given me reason to expect. Rogers wanted me to dine with him on Tuesday (this day): only Lord Byron and Sharp were to have been of the party, but I had a pending engagement here, and was sorry for it. Holland House is a most interesting building. The library is a sort of gallery, 109 feet in length; and, like my study, serves for drawing-room also. The dinner-room is panelled with wood, and the pannels emblazoned with coats of arms, like the ceiling of one room in the palace at Cintra. The house is of Henry the Eighth's time. Good night, my dear Edith. We had a very pleasant dinner at Madame de Staël's. Davy and his wife, a Frenchman whose name I never heard, and the Portuguese ambassador, the Conde de Palmella, a gentlemanly and accomplished man. I wish you had seen the animation with which she exclaimed against Davy and Mackintosh for their notions about peace. Once more farewell."

One word more about this much-talked-of Laureateship. To those who remember the state of Tory opinion and the tone of Tory talk in the year 1813, the limitations placed on the newly-appointed Minstrel's anti-Napoleonic indignation, as a thing which, if too honestly vented might prove "very inconvenient to my Lord Castlecomer," are noticeable.—

"He had, indeed, as he has stated, expressed a wish to Mr. Croker that it might be placed upon a footing which would exact from the holder nothing like a schoolboy's task, but leave him to write when and in what manner he thought best, and thus render the office as honourable as it was originally designed to be; and it had been replied that some proper opportunity might be found for representing the matter to the Prince in its proper light. This, however, probably from various causes, was never done; and, in the very first instance of official composition, he was doomed to feel the inconvenience of writing to meet the taste of those in power. * * His feelings, on one point at least, far outran the calmness of the temperament authorised in high places. It appeared that he might rejoice for England, and Spain, and Wellington, but he must not pour out the vials of his wrath upon France and Bonaparte. This he had done liberally in the first draft of his first ode, the *Carmen Triumphale* for the commencement of the new year; but, having sent it, in MS., to Mr. Rickman, his cooler judgment suggested that

there might be an impropriety in some parts of it appearing as the Poet Laureate's production. 'I am not sure,' he says, 'that you do not forget that office imposes upon a man many restraints besides the one day's bag and sword at Carlton House. Put the case that, through the mediation of Austria we make peace with Bonaparte, and he becomes of course, a friendly power;—can you stay in office this *Carmen* remaining on record?'

"To John Rickman, Esq.

"Kewick, Dec. 17, 1813.

"My dear Rickman,—I thank you for your letter, and, in consequence of it, immediately transcribed the *Carmen*, and sent it to Mr. Croker. It had never occurred to me that anything of an official character could be attached to it, or that any other reserve was necessary than that of not saying anything which might be offensive to the Government; e.g., in 1808 the Poet Laureate would be expected not to write in praise of Mrs. Clarke and the resignation of the Duke of York. I dare say you are right, and I am prepared to expect a letter from Mr. Croker, advising the suppression of anything discourteous towards Bonaparte. In that case, I shall, probably, add something to that part of the poem respecting Hanover and Holland, and send the maledictory stanzas to the Courier without a name."

It is to be hoped that the days of these masquings, coquetries, and pliancies are gone by as absolutely and for ever as Carlton House and its colonnade have disappeared. While we are on the subject of subscription and suppression, we will take a passage from a later letter—from which it may be gathered that our author had his troubles in the high court of criticism as well as in service of the sackbut.—

"To Grosvenor C. Bedford, Esq.

"Kewick, Jan. 29, 1814.

"My dear Grosvenor,—I hope you have secured the manuscript of my article on the Dissenters, in which I suspect Gifford has done more mischief than usual. Merely in cutting open the leaves, I perceived some omissions which one would think the very demon of stupidity had prompted. You may remember the manner in which I had illustrated Messrs. Bogue and Bennet's mention of Paul and Timothy. He has retained the quotation, and cut out the comment upon it. I believe the article has lost about two pages in this way. The only other instances which caught my eye will show you the spirit in which he has gone to work. Bogue and Bennet claim Milton, Defoe, &c. as Dissenters. I called them blockheads for not perceiving that it was 'to their catholic and cosmopolite intellect' that these men owed their immortality, not to their sectarian opinions, and the exterminating pen has gone through the words catholic and cosmopolite. There is also a foolish insertion stuck in, to introduce the last paragraph, which at once alters it, and says, 'Now I am going to say something fine,' instead of letting the feeling rise at once from the subject. It is well, perhaps, that the convenience of this quarterly incoming makes me placable, or I should some day tell Gifford, that though I have nothing to say against any omission which may be made for political or prudential motives, yet when the question comes to be a mere matter of opinion in regard to the wording of a sentence, my judgment is quite as likely to be right as his. You will really render me a great service by preserving my manuscript reviews: for some of these articles may most probably be reprinted whenever my operas come to be printed in a collected form after I am gone, and these rejected passages will then be thought of most value."

As early as the year 1814, we find in a letter concerning a Portrait of the Poet, which Mr. Colburn desired to have engraved for the *New Monthly Magazine*, some notice of the mystery which fifteen years ago was puzzling all such as loved to be mystified.—

"But O Grosvenor! I have this day thought of a third 'Portrait of the author,' to be prefixed to the delectable history of Dr. D. D.—, to which history I yesterday wrote the preface with a peacock's pen. It is to be the back of the writer, sitting at his desk with his peacock's pen in his hand. As soon as Roderick is finished, which it will very

soon be, I think the spirit will move me to quit myself on with his delicious book by sending it piecemeal to you."

In 1814 'Roderick' was completed. An anecdote dated December gives us a glimpse of one whose oddities came from an 'ever-springing well.' The idea of such a treaty as the following, betwixt the author of 'The Queen's Wake' and Jeffrey is delicious.—

"Had you not better wait for Jeffrey's attack upon Roderick? I have a most curious letter upon this subject from Hogg, the Ettrick Shepherd, a worthy fellow, and a man of very extraordinary powers. Living in Edinburgh, he thinks Jeffrey the greatest man in the world—an intellectual Bonaparte, whom nobody and nothing can resist. But Hogg, notwithstanding this, has fallen in liking with me, and is a great admirer of Roderick. And this letter is to request that I will not do anything to nettle Jeffrey, while he is deliberating concerning Roderick, for he seems favourably disposed towards me! Morbleu! it is a rich letter! Hogg requested that he himself might review it, and gives me an extract from Jeffrey's answer refusing him. 'I have, as well as you, a great respect for Southey,' he says; 'but he is a most provoking fellow, and at least as conceited as his neighbour Wordsworth.' But he shall be happy to talk to Hogg upon this and other kindred subjects, and he should be very glad to give me a lavish allowance of praise, if I would afford him occasion, &c.; but he must do what he thinks his duty, &c. I laugh to think of the effect my reply will produce upon Hogg. How it will make every bristle to stand on end like quills upon the fretful porcupine."

The Edinburgh Reviewer—to make the Shepherd's mediatorial conceit yet more absurd—was just then in the very zenith of his absolutism, having, as his admirers boasted, "written a crushing review of the 'Excursion,'"—which gave occasion to the Laureate's well-known note. "He might as well seat himself upon Skiddaw and fancy that he had crushed the mountain."

Appropos of this same hill, and the aforesaid Poet, we will let the Laureate himself describe a frolic which was held, in 1815, in honour of the battle of Waterloo.—

"Monday, the 21st of August, was not a more remarkable day in your life than it was in that of my neighbour Skiddaw, who is a much older personage. The weather served for our bonfire, and never, I believe, was such an assemblage upon such a spot. To my utter astonishment, Lord Sunderlin rode up, and Lady S., who had endeavoured to dissuade me from going as a thing too dangerous, joined the walking party. Wordsworth, with his wife, sister, and eldest boy, came over on purpose. James Boswell arrived that morning at the Sunderlins. Edith, the Senhora, Edith May, and Herbert were my convoy, with our three maid-servants, some of our neighbours, some adventurous Lakers, and Messrs. Rag, Tag and Bobtail made up the rest of the assembly. We roasted beef and boiled plum-puddings there; sung 'God save the king' round the most furious body of flaming tar-barrels that I ever saw; drank a huge wooden bowl of punch; fired cannon at every health with three times three, and rolled large blazing balls of tow and turpentine down the steep side of the mountain. The effect was grand beyond imagination. We formed a huge circle round the most intense light, and behind us was an immeasurable arch of the most intense darkness, for our bonfire fairly put out the moon. The only mishap which occurred will make a famous anecdote in the life of a great poet, if James Boswell, after the example of his father, kepteth a diary of the sayings of remarkable men. When we were craving for the punch, a cry went forth that the kettle had been knocked over, with all the boiling-water! Colonel Barker, as Boswell named the Senhora, from her having had the command on this occasion, immediately instituted a strict inquiry to discover the culprit, from a suspicion that it might have been done in mischief, water, as you know, being a commodity not easily replaced on the summit of Skiddaw. The persons about the fire declared it was one of the gentlemen—they did not know his name;

but he had a red cloak on; they pointed him out in the circle. The red cloak (a maroon one of Edith's) identified him; Wordsworth had got hold of it, and was equipped like a Spanish Don—by no means the worst figure in the company. He had committed this fatal *faut pas*, and thought to slink off undiscovered. But as soon as, in my inquiries concerning the punch, I learnt his guilt from the Señora, I went round to all our party, and communicated the discovery, and getting them about him, I punished him by singing a parody, which they all joined in: 'Twas you that kicked the kettle down! 'twas you, Sir, you that kicked the kettle down! we took all the cold water upon the summit to supply our loss. Our myrmidons and Messrs. Rag & Co. had, therefore, none for their grog; they necessarily drank the rum pure; and you, who are physician to the Middlesex Hospital, are doubtless acquainted with the manner in which alcohol acts upon the nervous system. All our torches were lit at once by this mad company, and our way down the hill was marked by a track of fire, from flambeaux dropping the pitch, tarred ropes, &c. One fellow was so drunk that his companions placed him upon a horse, with his face to the tail, to bring him down, themselves being just sober enough to guide and hold him on. Down, however, we all got safely by midnight; and nobody, from the old Lord of seventy-seven to my son Herbert, is the worse for the toil of the day, though we were eight hours from the time we set out till we reached home."

With this merry tale of a merry-making we will conclude this week's gleanings: since the next event on which we shall have to touch—the loss of the Poet's son Herbert, aged ten years—introduced him into a new but deeply interesting phase of existence and mood of mind, which had here better not be trespassed on.—It is to the second moiety of this volume, remaining to be noticed, that our preliminary remarks most especially refer.

Report of the Commissioners appointed to inquire into the Constitution and Government of the British Museum; with Minutes of Evidence.

[Concluding Notice.]

We hope now to take a final leave of this Report; but cannot enter on the statement of our own views in reference to it without first acknowledging that we have risen from its perusal with the highest respect for the learned librarians of the Museum. In the words of the Commissioners—this inquiry has "impressed us" with "a high opinion of the zeal, the assiduity, and the intelligence" of the officers, and the assistants.—Mr. Panizzi, Mr. Jones, and Mr. Watts seem to us of a race of bibliographical giants; and the first of these commanded our admiration by the manly spirit in which he faced all difficulties and grappled with all opponents. With this tribute to the man from whom we have had occasion to differ so much and so often,—we proceed to those considerations to which we have already expressed our desire to draw public attention.

The great difficulty in respect to the Catalogue, as our readers must have observed, arises from the fact, that the Library is constantly increasing. No sooner is a Catalogue complete and printed, than forthwith a supplementary Catalogue must be begun, or manuscript additions be made to the printed Catalogue—a distinction without a difference; since, as Mr. Panizzi observes, "manuscript additions" are in fact "a supplemental volume." These manuscript additions must be made, probably, at the rate of ten or fifteen thousand a year,—until the new Catalogue will become, like the present, an unwieldy mass of confusion. Now, whatever force there may be in these objections,—and we are by no means inclined to underrate them,—it must be obvious that they apply not merely to a library in progress of formation, but to a world in progress of publication; and if they are of force

now and in the existing state of the Museum Library, they must be of force under all possible circumstances and for ever. This is the conclusion at which some few witnesses and the Commissioners themselves have arrived,—and therefore the public are advised to be content with a Manuscript Catalogue! But, while we admit the legitimate force of these inferences, we hold that they are counterbalanced and outweighed a hundred-fold by arguments that might be adduced on the other side:—and we are as confident as men can be who are speculating on the future, that no amount of opposition on the part of the officers of the Museum, indifference on the part of the Trustees, or misdirection on the part of the Commissioners will prevent the public from finally having a Printed Catalogue.

The arguments adduced in favour of a manuscript Catalogue seem to us little to the purpose. Great weight is laid on the fact, that students and readers complain of the trouble and difficulty of finding what they want in the present Library Catalogue—which contains, we believe, about one hundred and thirty or forty thousand printed titles, with more than as many manuscript additions. This trouble and difficulty no one denies; but then follows the extraordinary *non sequitur* that the trouble would have been less had the whole been in manuscript. This is all that we have been able to deduce from the argument in favour of a manuscript Catalogue,—for the additions must be in manuscript whether the original Catalogue be printed or not.

To the argument in favour of a manuscript Catalogue drawn from the example of the great Continental Libraries we have already replied. What to us is the authority of the sovereign of Russia, of Prussia, or of Austria? The British Museum is the people's Museum—the Library is the people's Library. If any one doubt this, let him look into the history of that Museum and Library for the last half or quarter of a century. We are old enough to remember when the Library was to be entered only after certain formalities and ceremonials which, in their forms at least, implied something of personal favour,—and when the Reading Room was a sort of quiet retired snuggery, where "civil suited" gentlemen dozed gregariously, the old custodian setting the example. The requirements and growing intelligence of the country have upset all this favouritism and sleepy dilettantism. The Museum is now frequented by some three-quarters of a million of persons annually, and the Library counts its readers by thousands.—Further, as we have before observed, the Museum Library is not a London Library—it is a national Library; necessarily located somewhere, and best in London,—but belonging as much to the people of Ireland and Scotland as to the people of England, as much to the people of York, Exeter, Bath, Bristol, Norwich, Newcastle as to the residents in this our favoured and fortunate city. Each and all have, then, a right to a copy of the Catalogue of its contents. It happens curiously enough that those who are in favour of a manuscript Catalogue are in favour of a Catalogue with full titles,—because, as they say, such a Catalogue would be in itself of great use in literary history. If it be of such use, why are not the provinces to have the benefit of it? In truth and in brief, the idea of a manuscript Catalogue the use of which must be confined within the four walls of the Museum, is quite visionary;—and we shall pass it by as not worthy to be grappled with by practical men. We hold that whatever form may be adopted, the Catalogue must be printed:—and bate no jot of heart or hope in consequence of this Report.

With these preliminary remarks we open what we have to propose by calling Mr. Cooley into court.—

"It appears to me that if the Catalogue, as it at present stands, were printed, we should have a Catalogue as good as that now in use, and far more convenient. I start with that proposition, and considering that we have printer's copy ready, I conceive that the work might be done very cheaply; and I think it might be put into such a form, that what is set up would not be lost nor become the worse for lapse of time. *It might be stereotyped, the titles being separate, and then it would be always open to improvement.*

"You have alluded to printing and stereotyping: will you have the goodness to explain what the process is which you recommend; and to state, whether you think that that process would be more or less tedious, and more or less expensive, than the present method of double transcription?—To say the truth, I do not know exactly what are the expenses incurred by the present system. I do not know exactly what is done. But, in the first place, it must be observed, that the process of writing from a book is one of interruption. It does not involve that principle, which constitutes, after all, the benefit of division of labour. There is no mechanical velocity acquired in the process; whereas, it is otherwise with a compositor. I write, myself, pretty quickly. If I were to sit down without interruption to write letters, I probably might write 1,000 words in an hour; but if I were to copy from a book, and occasionally transfer my eyes from the paper to the book, I should write but 500. But if I were to turn over the pages of a book, to write each line in its proper place, I should reduce the number to less than 250. I conceive, therefore, that a compositor who can work, ordinarily, eight or nine hours a day, will do a great deal more than any man transcribing for the same time into a Catalogue.

"How would you recommend that those compositors should set to work?—My idea is, that to begin, the book should be placed before the compositor, corrected for the Catalogue with a lead pencil. I believe it is the ordinary mode of proceeding here. The author's name, or other word which is to stand first, should be underlined; the superfluities struck out; and the date and place of publication transposed, if necessary. Then I suppose this book to be placed before the compositor, on a revolving desk, with a glass cover. He then composes from the letter-press; not from any written copy, but from the actual letter-press. *When he has done a certain number, say 100 of these, or as many as would make a slip for proving, then I suppose them to be stereotyped at one cast, but still so that the titles be separate.* When done and dressed, I suppose them laid by, in alphabetical order.

"Each being set up and stereotyped on a slip?—When I say that they should be stereotyped separately, I do not mean that there is to be a separate casting for each title. I mean that they are, by means of metallic partitions, to be separable. Or even supposing them to be cast in one plate, and afterwards cut asunder, I believe that they would not cost so much as the doubly-transcribed titles in the written Catalogue.

"Do you conceive that if the titles were so printed there would be facilities for inserting between such printed slips, or separate portions of stereotype, the titles of other works which come into the Library?—*That is the essential advantage of this system; once in type, the titles never lose their value. They may lie by to all time. You may change the form of your Catalogue,—you may make it first a general Catalogue, and then you may divide it and make it into technical Catalogues, which, I conceive, is the best part of the suggestion; because if you were to make special Catalogues of theology, of law, of physic, of mathematics, and so forth, such Catalogues, appealing to every profession and every pursuit, would be sure to find purchasers; and if there were once a sale of those Catalogues, there would be a sale of them for ever, and an increasing sale.*

We have printed in italics those suggestions relating to separate stereotype titles to which we wish to draw especial attention. In illustration of this point Mr. Cooley subsequently

addressed a letter to the Chairman, the Earl of Ellesmere, which has been obligingly submitted to us,—and from which the following are extracts.

"1st. The labour of the compositor may be substituted very advantageously and to a great extent for that of the transcriber.

"2nd. The titles of books so set up in type may be stereotyped separately or separated after casting, so that in successive editions of the Catalogue new titles may be interpolated or inserted in their proper places, —the stock of stereotype uniting complete permanence with the utmost freedom of arrangement in detail.

"3rd. The facility of arrangement consequent on having the titles each separate and in metal, would render previous arrangement needless; it would allow the printers to go to work on the excellent copy which the Catalogues of the National Library already afford; and would dispense altogether with that necessity of writing preliminarily a catalogue for the printers, which constitutes the chief difficulty and expense of the present mode of proceeding."

Mr. Cooley enters very elaborately into the question of the comparative rate at which a transcriber and a compositor can proceed; and comes to the conclusion that the writing and transcribing of the Catalogues would probably cost "from first to last three or four times as much as would suffice to set them in type," and be less correct,—and further that the "printed and written Catalogues already in existence would supply excellent copy for nineteen-twentieths, if not for the whole, of the collection, and there would be an end to the enormous expense of writing out all anew." Mr. Cooley, of course, further proposes that the titles of all new books, so soon as the books are received, shall be printed and stereotyped—supplemental sheets be struck off for use in the Reading Room—and every three or four years a new edition of the Catalogue be produced incorporating these supplements. The work of correction would, on this plan, be continually going on. Once correct, ever correct,—once an error detected, it would be corrected for ever. There would not, could not, be, as now, a new crop of errors with every new edition. Every edition must be more correct than the last:—a step towards positive perfection.

The expense of stereotyping would not be, Mr. Cooley observes, an expense added to that of the present Catalogue:—on the contrary, it would supersede other and far weightier charges.—He thus sums up the advantages:—

"1st. That it proceeds straight forward to the object in view, viz., the completion of a printed catalogue, overcoming the great difficulty and chief cause of expense—the arrangement.

"2nd. It is economical even in the first instance, since it saves in preparation more than it expends in completion, and requires comparatively little outlay on paper. But, viewed in respect to the future, it is, owing to the permanence of stereotype, of inestimable value.

"3rd. It admits of correction at any time. The Catalogue will therefore derive benefit from public criticism, which, when allowed to become auxiliary to improvement, will cease to be unfriendly.

"4th. Special catalogues may be made at little additional expense."

With the practicability of printing direct from the title-page—in which we believe Mr. Clowes and other eminent printers agree with Mr. Cooley—we shall not at present concern ourselves; although it must be obvious that if practicable and had it been adopted from the first, the saving of time and money would have been enormous. But it is too late, we fear, to attempt any great change in the system.—So with the question as to whether the Catalogue shall be prepared with long or with short titles. We would be for short titles unconditionally. Long titles may have certain advantages: they may be of service to bibliographers,—and we

have no doubt that a Catalogue so prepared would be in itself a bibliographical curiosity. But we maintain that for a useful working Catalogue—a finding Catalogue, as it has been expressively called—long titles would be a very serious hindrance. There are other and weighty objections. But then, one-half the long-titled Catalogue is said to be finished; and further and great progress must be made with it before we could get another Commission and another Report. This question, therefore, is one which time has decided against us:—so, we will assent that it has injured Mr. Cooley's proposal to print direct from the title-page. We have in despair abandoned the idea of any other form of Catalogue than the one which it has pleased the indolence and indifference, or the mischievous intermeddling, of the Trustees—for they are equally answerable in both ways—to allow Mr. Panizzi to impose on us; and we only beseech that gentleman to be as considerate now as possible of the requirements of literary men. We assure him that the smallest favours will be gratefully remembered:—that even a few years will be thankfully counted to his credit.

There remains, however,—and under any and every circumstance of change or no change,—Mr. Cooley's suggestion of *separate stereotyped titles*. That suggestion is invaluable. We have seen specimens prepared for Mr. Cooley by Messrs. Knight & Hawke, of Clerkenwell,—and they are excellent. Further, be it observed that this proposition, as we put it, is abstract; it in no way affects, or is affected by, the literary question of how the Catalogue should be prepared. Let the Catalogue, since it must be so, be proceeded with according to the pleasure of Mr. Panizzi and the Commission; printed it must be,—and here for the first time we interfere, and simply request that separate stereotyped titles be prepared. The total additional cost of stereotype plates, assuming the Catalogue to extend to forty-five or fifty volumes of 600 pages each, would not exceed 1,500*l.*; and if we add another 1,500*l.* or 2,000*l.*, or 2,500*l.* for mounting them, the whole would be ready for the press at a cost of less than—say, in round numbers 4,000*l.* When the reader remembers that 25,000*l.* was expended before the experimental letter A was published, such an addition to the total cost of the whole Catalogue is not worth a moment's consideration.

The benefits that would result from this plan have no limit. All parties are agreed that there must be, in addition to the general Catalogue,—not classed Catalogues,—but alphabetical Catalogues of classes of books; books on science in its several departments, on history, on poetry,—and so forth. Indeed, until the sectional divisions and subdivisions shall have been carried out to the utmost extent, the Library can never be made of the greatest possible use. There are, for example, some 50,000 tracts and pamphlets in the Museum relating to the Civil Wars; and Mr. Carlyle says that any man would "do a beneficent act to England who would publish a Catalogue of them." Dr. Maitland declares that a mere Catalogue of books printed up to 1600 would be "inestimable." The Commissioners themselves report in favour of such sectional Catalogues:—"Most valuable, and attainable," they say, "would be Catalogues of books on special branches of science, on natural history, of books on vellum, books in black letter, books printed previous to fixed periods." We are quite aware that objections may be raised to such classed Catalogues.—It is difficult, we may be told, if not impossible, to mark the several boundary lines; but the man who is perplexed by such refinements is able to draw a boundary line for himself, or at least to his

own satisfaction,—and may help himself out of the difficulty which he has raised by referring to the general Catalogue.

These sectional Catalogues are indispensable; and strengthened as public opinion has been by the recommendation of the Commissioners, we can have no doubt that they will be published. Mark, then, how admirably Mr. Cooley's plan of separate stereotype titles comes to our aid. It will be only necessary for the authorized officer to mark in the general Catalogue the titles of the several works that he desires to have entered in the class Catalogue;—when, lo! the printer selects in their order the several stereotyped titles,—the sheet goes to press,—and the Catalogue is ready. The stereotypes are then restored to their places; and the printer is prepared to begin again his labour of reduction and reproduction:—and so on he proceeds through every other branch of human knowledge. Why, every such Catalogue would be in itself a history in little—the history of the human mind and its progressive development. Further—for there is no limit to the benefits that in a few years would result from this plan,—let it be remembered that we are about to establish under authority of Parliament provincial libraries in all the great towns. Now, every one of these libraries having a sufficient number of books to require a printed Catalogue would have simply to deliver in a manuscript copy; and within a month any one of them might have returned to it, at small cost, any number desired of a printed Catalogue. They might include therein not only all the books which they chanced to possess at the moment, but all those already published which they hoped to possess in ten or twenty years to come. With the manuscript additions only of new publications, this Catalogue would serve for the whole term.

We must now, for the moment, advert to another subject. The witnesses, much as they differed on other points, were generally agreed as to the fact of insufficient accommodation at the Museum, equally for books, students and readers. The Museum, be it remembered, is entitled to a copy of every published work; and Mr. Panizzi admits, that if publication and additions go on at the same rate as during the last ten years, the Museum must in eighteen or twenty months positively close its doors. They could not find room for more books. As to the Reading Room, every man's experience must have satisfied him that a very small increase in the numbers frequenting it would make it impossible to get a seat there:—to say nothing about the impossibility of study amid the hum and bustle of such a crowd even if a seat were obtained. We were not, therefore, surprised to learn that it has been under consideration whether the Government must not purchase some of the houses in Russell Square adjoining Montague Place, and build on the site a new wing and attach new Reading Rooms.

In our opinion, one-half of the inconveniences that have been complained of, equally by the officers of the Museum and by the public,—and which will shortly become intolerable,—have arisen from the original accident which crowded into one building books, manuscripts, engravings, antiquities, zoological, mineralogical, and a dozen other distinct collections,—and from the attempt to compress into one room one hundred and fifty or two hundred persons, each and every one of whom requires silence and comparative ease to make his labours profitable. The necessity that has now arisen for increased accommodation suggests a remedy, and a very simple one—separation. Let the new building be devoted, under the same general superintendence, to new works—to all works pub-

lished since a given date. And let this collection be enriched with all the duplicates of older works that can be spared from the Museum. This done, readers and students would separate of their own accord.—That separation would enable the Government to satisfy a want very seriously felt, of a reading room which should be open in winter as in summer, by candle-light as by day-light:—a want emphatically dwelt on by some of the witnesses, and not unfrequently adverted to in the public journals. This so long as the only reading room remains within the walls of the Museum, is impossible. It would be positive barbarism to risk the possible loss—not to the nation only, but to the world—of the treasures collected there, in order that some few persons in one locality might have the benefit of a reading room. But the new buildings, though adjoining the Museum, might be detached: and happen what might to a library of modern books and duplicate books, the consequences would be comparatively trifling. Burn them, and all the cost of replacing the entire collection might be covered by insurance. But no amount of money—not a world's revenue—could replace the Museum and its treasures.

The reader will no doubt have observed the advantages which result from this mere separation of old books and new,—readers and students. Many whose avocations by day prevent them from visiting the Museum might attend there in the evening; many who are now interrupted by dark days and short hours might continue their labours so long as suited their convenience:—while students would no longer have to fight their way to the one Catalogue,—no longer be elbowed and interrupted by the want of general accommodation and the requirements of their neighbours. There would be ample room for all,—and peace and quiet, as at the Bodleian and other great libraries.

The reader will also have observed that this separation of readers and students almost of necessity compels a division of the Catalogue. Fix any period which may be thought advisable—say 1838, which is, we believe, the date to which the Catalogue in progress is to be brought down—and have another Catalogue for all works subsequently published. There is to be a supplemental Catalogue, whether separate or attached; and for many reasons and under any circumstances we think the supplemental Catalogue had better be a separate Catalogue. The moment this separation is decided on, the objections to a printed Catalogue lose half their force:—and we will now suggest a means by which we think it possible to get rid of the other half.

The separation that we have proposed being agreed on—the scheme which we have mainly in view is one for making the first Catalogue perfect and complete at once. We would begin by making a Universal Catalogue—a Catalogue not merely of the books that our single library possesses, but of all the books, so far as known, that have ever been printed up to, say 1838? We would meet the difficulties which have been urged on the grounds of a library in progress of formation—constantly increasing—by providing at once and for ever a framework into which could be easily let all future enlargements, so far as they are composed of books already in existence. We would have a Catalogue which should show at once what we possess and what we want of all existing books,—and should show at the same time where that which we want may be found. Of existing books all that we have not got at present in the Museum, we mean to have. In the last ten years there have been added more than two hundred thousand volumes to

that collection:—we may, therefore, assume that in the next ten we shall not add less,—and in the next twenty we shall probably have increased it by half a million. Think of the labours of the librarians in making these manuscript additions,—“the cancelling and re-copying of pages,” as they become crowded,—“the dissection and construction of the volumes!”—think of what the Catalogue will have extended to with these manuscript additions! As to consulting it,—the taking down its hundreds of folios—hunting through them—returning them to their shelves,—it would no longer be literary labour but porters' labour—a question of physical rather than of intellectual power. Now, if all titles were printed at once, there is a neat compact Catalogue complete in so many volumes 8vo.—done, as we have said, once and for ever. No additions can be required except the titles of works positively unknown at the time of compiling—not five hundred probably in half a century. Then, the ease and despatch for the future! The librarian might receive a bequest like Mr. Grenville's once a month; and instead of those twenty thousand volumes remaining uncatalogued and useless for years, he would have simply to affix the press-mark to the Catalogue—which, observe, he must do now and under any circumstances—and forthwith they are available for the use of the public.

The Commissioners tell us that if Mr. Panizzi's Catalogue be “completed with any near approach to the perfection which its plan and rules contemplate,” it will form a record to future times of great value of the *printed literature of the period which it embraces*. This is a curious oversight. It will do no such thing;—it will be a poor peddling Catalogue,—a Catalogue of the contents of a local library at a particular moment of time,—a work which might have passed when

Men divided by the narrow brook
Abhor'd each other,—

but unworthy of an age and a people who, in the proposed Exhibition of 1851, have held out the hand of fellowship to the whole world and acknowledged the intellectual brotherhood of nations. What the Commissioners dreamed of when they said this, is precisely what we want, and what the world wants.

The idea of such a universal Catalogue may seem at the first suggestion somewhat wild and visionary; but the more closely it is examined, the more distinctly, we have assured ourselves, will it grow into a reality, simple and practicable. What we propose is this:—let Mr. Panizzi proceed, without interruption, to complete his Catalogue,—let him have additional assistants, one, or two, or three, as may be desired, who shall, under his direction, consult libraries, catalogues, bibliographical works, and prepare, on the same uniform system, the titles of all works published in the *English language, or printed in the British territories*, but not at present in the British Museum. Think, for a moment, what would be the literary value of such a Catalogue! Judge of it by the uses of Watts's ‘*Bibliotheca Britannica*,’ notwithstanding its multitudinous errors and omissions:—and remember that the Catalogue proposed would be, so far as English literature or the English language is concerned, all but perfect,—and that Mr. Cooley's stereotyped titles would enable us to make it quite perfect within a few years. This would be the contribution of the British nation to the universal Catalogue.

Meanwhile, communication should be opened with the principal Governments of the world, and a proposal made to each of them to co-operate with the British nation in publishing a universal Catalogue;—that each should undertake to have prepared, and within a specified

time, on a common principle to be agreed on, a Catalogue of all the books ever printed, so far as known, by and in all the several nations and languages under their respective governments. How we should then proceed, at least cost of time or money, to derive the full benefit from this co-operation, is a matter of detail with which we need not perplex the question. Perhaps the best plan would be, if means can be devised to avoid the fruitless re-duplication of titles, that each Government should print its own Catalogue, and each exchange with the others stereotyped titles.

Here, then, is each nation possessed, not only of a Catalogue of its national library more useful and serviceable for the humblest practical purposes than any Catalogue it could hope to possess by any other means,—but with a Catalogue, or the means of producing one at little cost, of every library within the limits of that nation,—useful as the most simple of finding Catalogues for the local purpose, yet embracing the literature of the world. The several librarians would have simply to affix the press-marks to make it a perfect finding Catalogue to their several libraries; and an initial letter prefixed to the title would tell at once, if the book were not in that library, which was the nearest public library where the student might be sure to find a copy.—We will further direct the reader's attention only to the consequent perfection of the Catalogues of Classes.

Never was there a period when so beneficial a project could have been entered on with such probability of success. The large and liberal spirit in which, as we noticed last week, the Governments of the world have welcomed the proposal of Prince Albert for a great World Exhibition, is an earnest of success:—and we hope that those with whom this great World Catalogue might so honourably originate will not be deterred by the fears of the timid, the doubts of the ignorant (or worse, of the learned) and the indolence of the indifferent or interested.

Let no one be apprehensive of the great labour or the great cost of this World Catalogue. It might certainly be prepared in less time and at less cost to each individual Government than each Government could produce for its own sole use a Catalogue of the contents of its one national library. Look at England, for example. At present the Museum Catalogue must include every work in the collection, and be prepared at the sole cost of the British public; whereas the expense of preparing the universal Catalogue would be divided amongst half-a-dozen nations. The British Government is by our plan relieved at once from the necessity of cataloguing all foreign works contained in the Library—one-half or one-third the collection—because the titles of all such would be contributed by foreign nations; and the exchange would entail on the British Government only the cost of the stereotype plates of English works, and that of mounting the stereotype plates of foreign works. Then, as to time. The titles now prepared might be at once printed and stereotyped,—cataloguing, printing, stereotyping going on thenceforward *pari passu*; and when the Manuscript Catalogue was complete, the Printed Catalogue would be finished. It would only remain to arrange the titles in alphabetical order, and produce the Catalogues for general use. Further, and emphatically, be it observed, that if the Catalogue of one nation be prepared in advance of another, this need not delay publication for a single day. Of our own, for example, just so many copies might be struck off as should be required for immediate use; and when any other nation forwarded its stereotypes, they would only have to be incorporated—inserted in their alphabet-

leaving the imagination, aided by previous knowledge, to supply what is wanting.

LIST OF NEW BOOKS.

[illegible]

THE EXPEDITIONS OF DR. RAE AND COMMANDER
FULLEN IN SEARCH OF SIR JOHN FRANKLIN.

OUR readers are aware that intelligence has been received from Dr. Rae, announcing his return to Fort Confidence, Great Bear Lake, from an unsuccessful search for Sir John Franklin. We cannot but feel that this intelligence has disappointed us; for we entertained some hope that Dr. Rae would succeed in penetrating to the north of Banks' Land,—and might there fall in with traces of the missing Expedition, if yet in existence. Dr. Rae's previous explorations had proved him to be endowed with all the physical and moral qualities necessary for the laborious service for which he had volunteered; but his late journey affords a fresh instance of the uncertainty attending arctic voyaging. The traveller, however well qualified, is wholly at the mercy of the mighty ice-power which reigns in the arctic regions. Dr. Rae's despatch is dated September 1, 1849. Accompanied by four men and two Indians, he left Fort Confidence on the 8th of June, and ascended the Dease River—which was still so encumbered with ice that it was necessary to haul the boat over it. The ascent of the stream was extremely tedious, and it was not until the 15th that they arrived at the forks of the river. Dr. Rae resolved on following the south-east branch; which was so much obstructed by ice and snow that the progress of the party was most difficult. On the 17th they passed over the ice on the lake from which the stream flows; and, crossing the portage to the Kendall, which occupied two days, descended that river, and entered the Coppermine. The ice was still so thick and solid, that Dr. Rae says

person might have crossed the Kendall without being more than ankle deep in water. On their way down the Coppermine, they met with parties of Esquimaux, from whom they learned that provisions had been abundant in the early part of winter and spring; but that in the interval they had nearly starved, owing to the scarcity of seals,—having had to subsist for some time on those skins of the larger species of animals which they had been preserving for making boats. In the winter they had communicated directly or indirectly with the natives of Wollaston Land,—none of whom had ever seen white men, large boats or ships. On

On the 16th of July, by making a number of portages over the ice they rounded Point Mackenzie, and entered Back's Inlet, which was partially open. Having a fine easterly breeze, they set sail, and, running to its head, entered Rae River (discovered and named by Sir John Richardson last autumn); and on proceeding three miles up it, they came upon the lodges of Esquimaux, who said that they had been so alarmed at seeing the boat under sail that they were on the point of running away. The quantity of ice was so great that they were obliged to wait until the 19th, when a W.N.W. wind having cleared it for a short distance from the shore they continued their course towards Cape Hearne. On the 24th they arrived at the place where the boats had been left last autumn. They had been considerably damaged by the Esquimaux to obtain the iron-work. The tents, oil-cloths, and part of the sails still remained uninjured, and the *cache* of pemmican and ammunition was untouched. On the 30th of July they arrived at Cape Krusenstern; and when opposite its high cliffs, a strong breeze drove the ice so forcibly against the rocks that they were obliged to unload and leave the boat up on a drift of snow. They were now at the most convenient point for making the traverse to Wollaston Land; and by arriving at Cape Krusenstern, Dr. Rae had fulfilled the primary part of his orders. But the ice in the channel was so heavy and thick that no prospect existed of their being able to effect the passage. During a long detention, extending to the 22nd of August, on one occasion only the ice separated sufficiently to allow an attempt at crossing to be made. This was on the 19th of August,—when they succeeded in pulling the boat seven miles in the direction of Douglas Island, where they encountered a stream of ice, which not only barred further progress, but carried them to the south-east. Under these circumstances they were compelled to return to the main shore. On the 22nd, Dr. Rae ascended a hill near the shore from which a fine view was obtained. As far as he could see with a telescope in the direction of Wollaston Land, nothing but white ice forced up in heaps was visible; and as there was an end of the summer, and every appearance of an early winter, he deemed it imprudent to delay his return longer. While on the coast, Albert, their Esquimaux interpreter, communicated with five Esquimaux travelling to the interior with loads of salmon. From them he learned that they had been in company with the natives of Wollaston Land during the winter, none of whom had ever seen European ships or boats.

The return to Fort Confidence was attended with great toil and one unhappy casualty. In tracking up the Coppermine, by the cowardice and carelessness of the steersman the boat was upset and lost, and their interpreter Albert perished. They had now no resource but to journey overland to Great Bear Lake, each of the men carrying about 90lb, and Dr. Rae's bundle being nearly 50lb. They arrived at Fort Confidence on the 1st of September, and Dr. Rae immediately set off for Fort Simpson, which he reached on the 26th of that month. During the Expedition they captured as many salmon as they could consume whenever there was a piece of open water large enough for setting a net.

Such are the leading features of this Expedition ; which, although unsuccessful and unfortunate, must be regarded as adding to Dr. Rae's reputation as a persevering, enduring, and zealous arctic voyager. His position at Cape Krusenstern was most trying. "Occasionally," he says, "at turn

of tide a pool of water a mile or more in extent would appear near us, and everything would be prepared for embarkation at a minute's notice, in expectation of the opening increasing and permitting us to cross to Douglas Island, but our hopes were always disappointed." We must not, however, regard the Expedition as altogether fruitless and barren. It has made us aware that the Equimaux of Wollaston Land have not seen anything of Franklin during the winter; negative, but still useful, information, as we may conclude that he did not strike across that region for the American coast.

Nor have any tidings of him been heard by Commander Pullen; whose despatch, announcing the accomplishment of his arduous undertaking of voyaging in open boats from Wainwright Inlet to the Mackenzie River, accompanies that of Dr. Rae. Commander Pullen's Journal abounds with interesting arctic adventure. On the 25th of July, 1849, he left Wainwright Inlet with four boats, a crew of twenty-five men, seventy days' provisions for each man, and twenty cases of pemmican. On attaining the longitude of 155° 37' west, near Dease's Inlet, it was found impracticable to continue the voyage with the large boats. These were accordingly sent back, and Commander Pullen with thirteen men and provisions for ninety days continued the voyage. The difficulties which assailed the gallant little band proceeded more from violent storms than from obstruction by the ice. Heavy packs and icebergs were, however, frequently seen; and on more than one occasion the latter wore an appearance so like a ship as to deceive the practised eyes of the sailors. On the 22nd of August, when near Herschel Island, in longitude 140°, they narrowly escaped destruction. Commander Pullen, who was sleeping on shore, was awoke by the disastrous news that the boats were swamped, and on going to them he found them in the greatest jeopardy.—“We cleared the boats immediately, and found our instruments the greatest sufferers, for the bread we had was already saturated, and could receive little or no additional injury. We turned to with a will, carefully wiped and cleaned all, and at 8 A.M. we were all ready again, and although we have had such frequent occurrences, no one seemed discouraged, but, like sailors, danger and difficulty ever, nothing more is thought of, and no despairing.”—We regret to find that in their passage along the coast they met with parties of Esquimaux who evinced a very unfriendly disposition towards them. In one instance a skirmish actually took place; Commander Pullen was obliged to fire on the natives, but happily no life was sacrificed. On the 27th of August they entered the Mackenzie, and on the 23rd of September arrived at Fort Norman—where they met with Dr. Rae.—Commander Pullen states, in conclusion, that every part of the coast has been thoroughly examined for traces of Sir John Franklin and his party,—but no vestige of them was met with. He is convinced that they have not been fallen in with by the Esquimaux.

SHAKESPEARE'S ARRIVAL IN LONDON.

IN Mr. Collier's interesting letter on the comedy of 'The Three Ladies of London' there is one assertion which—admitting as it does (though indirectly) the date of production of Shakspeare's earlier works, and, consequently, the question of who preceded him as writers for the stage—ought not, I think, to pass unchallenged. Mr. Collier says—"Here we see the earliest known Jew on our stage—*some years before the arrival of Shakspeare in London*, and of course long before he drew the character of Shylock," &c. Does he, then, know when Shakspeare really *did* arrive in London? Till this question can be answered it will be a mere assertion to say that a given event occurred some years before. And, indeed, it is hardly consistent with known facts. The first edition of the play in question, according to Mr. Collier, appeared in 1584. In 1589 Shakspeare was a shareholder in the principal London theatre. There is scarcely room for the intervening "some years."

It is because this assertion comes from so high an authority, and because I believe that a most erroneous opinion has prevailed with regard to Shakespeare and some of his contemporaries, that I

call your attention to the subject. In a letter which I recently addressed to the editor of *Notes and Queries*, I endeavoured to show that the 'Taming of the Shrew' by Shakespeare was an original work, and that the so-called "older" play was an imitation. I take advantage of the present opportunity to say that, in a similar manner, I believe that the relative positions of Marlowe, Greene, &c., and Shakespeare may be reversed.—In the meanwhile I trust you will allow me space for this protest against an assertion which has been repeated so often that it has, at last, come to be believed even by those who best know the utter groundlessness on which it, at first, was made.—I remain, &c.,

SAMUEL HICKSON.

St. John's Wood, May 9.

OUR WEEKLY GOSSIP.

THE long-pending scheme of the British Government for the organization of a complete system of steam communication with the West Indies, Mexico, Brazil, and the Pacific, to which we have already alluded, has just been brought to a conclusion. The main features are as follows:—1. There is to be a great trunk line of steamers—or, as the *Times* well calls it, a "great steam bridge"—direct from Southampton to the Isthmus of Panama. Every fortnight, a first-class steamer, making from twelve to fourteen knots an hour, is to sail from Southampton by this line, stopping first at the Island of St. Thomas, which distance it will accomplish in about twelve days. In St. Thomas's Bay three branch steamers will be waiting; which, receiving their respective mails, will instantly proceed on separate routes—one to Havannah and the Gulf of Mexico, —another to Porto Rico, Hayti, Jamaica, San Jago de Cuba, Honduras, Nicaragua, &c.,—a third to the Windward and Leeward Islands as far as Demerara. The main line-steamers, having thus disposed of its branch mails, will steam on from St. Thomas's direct for the little town of Chagres in the Isthmus of Panama. Here it will disembark its Pacific mails for transmission across the isthmus; and, receiving in return the homeward mails from the Pacific, will be ready for its return voyage. Steaming back to St. Thomas's, it will there find the three branch steamers, whose return voyages from the three above-mentioned routes will be so arranged that they shall always (except in case of accident) arrive in time to give and take mails with the trunk-steamers; then it will proceed direct to Southampton, bringing the Pacific mails, and the mails of the three foregoing West Indian routes. It is calculated that by this system of direct Atlantic steamers, an accelerated communication of from twelve to sixteen days will be secured for all the ports concerned. 2. To correspond with these arrangements for the Atlantic side of America, it is in contemplation by the Admiralty "to agree with the Pacific Steam Navigation Company for a fortnightly mail to and from Panama and Valparaiso, in place of the present monthly steamer." This will bring Chagres, and consequently England, into much closer approximation to the western coast of South America; while it is possible that ultimately similar arrangements may be extended to California and the North American coast of the Pacific. 3. There is to be a monthly mail to Brazil, with an independent line of packets. "Starting from Southampton, the steamers will proceed to Funchal (Madeira), Santa Cruz (Teneriffe), Porto Praya (Cape Verde), Pernambuco, Bahia, and Rio Janeiro. From Rio Janeiro there will be a branch packet to Monte Video and Buenos Ayres." The Admiralty have not sanctioned the proposed touching at Lisbon; which is to be regretted, as the advantage of the traffic between Portugal and the Brazils is thus lost to the contractors. It is supposed, however, that there will be a branch packet between Lisbon and Madeira, which will partly serve the purpose. The distance between England and the Brazilian ports, according to the preceding arrangements, will be as follows:—To Pernambuco eighteen or nineteen days.—Bahia twenty or twenty-one days.—Rio de Janeiro twenty-four or twenty-five days. But one great feature of this Brazilian line is, the possibility of its future extension so as to reach

western and southern Africa. Porto Praya is but 710 miles distant from Sierra Leone, which, accordingly, could be easily reached by a branch steamer; while another branch steamer from Porto Praya to the Cape would bring our South African possessions within thirty-five days of England. As regards the period when the foregoing extensive arrangements are to be carried into effect, much depends on the time that must elapse before the necessary preparations in the way of building new steamers and repairing old ones can be complete. It is hoped that the Brazil line may be ready by August or September next; and though it would take a year to get the steamers ready for the proposed West India and Pacific route, it is not unlikely that even with the existing vessels something of the plan may be carried into effect soon. The sum of 240,000*l.* per annum now paid to the West India Mail Company for the conveyance of the West India mails alone, will, it is understood, suffice to cover the expenses of the whole proposed system:—besides which, there will be a retrenchment of 30,000*l.* a year now spent in maintaining Her Majesty's briggs between Falmouth and Brazil.—All this, we may say in conclusion, increases the peremptory necessity of the great canal across Panama, which will sweep the little town of Chagres out of its present impudent littleness into nothingness.

The second Soirée of Lord Rosse as President of the Royal Society was held on Saturday last:—and was very fully attended. Among the objects in the saloons were several additional drawings of nebulae discovered by his Lordship's telescope. Mr. Penrose exhibited his machine for drawing geometric curves; and Mr. Shepherd—who, our readers know, has been employed by the Admiralty to prepare balloons for the Arctic Expeditions—exhibited specimens of the balloons, and showed the manner in which the messages are attached. The next Soirée will take place on the 18th inst.

The anniversary dinner of the Literary Fund, which stood for Wednesday next, has been postponed until Friday,—in order to secure the attendance of those members, and visitors friends to the Institution, whom the celebration of the Queen's birthday appointed for the former day might otherwise have prevented from attending.

A circular from Prof. Schumacher has brought an announcement of the discovery of a new telescopic comet, by Dr. Petersen, at the Royal Observatory of Altona, on the 1st of May. "Unfavourable weather," says Mr. Hind, writing to the *Times*, "prevented any accurate observation that evening, but on the following morning at 11 o'clock mean time, the position was in right ascension 19^h 24^m 8^s, and north declination 71° 19' 34". The comet is therefore situate in the constellation Draco. The right ascension diminishes about 48" and the declination increases about 8' in the space of one day.

An Exhibition of a novel and attractive character has just been opened at Hyde Park Corner. Mr. Roualeyn Gordon Cumming, a young gentleman of property in the Highlands, and as keen a sportsman as the Highlands has ever produced, has filled the old Chinese Gallery with the trophies of his skill—the produce of five years' shooting in the far interior of Southern Africa, many hundred miles beyond the farthest point hitherto reached by any white man. When we state that Mr. Cumming has killed eighteen lions, twenty-eight specimens of the black rhinoceros, thirty-nine of the white rhinoceros, seventy-six hippopotami, and one hundred and five elephants, our readers will know what his daring is and what his success has been. His lions' skins are the finest we remember to have seen,—worthy coverings for the king of beasts. He has at least one thousand pounds' worth of ivory in the room, and a pair of elephant's tusks measuring nine feet,—the largest known. The whole Gallery looks like a combination of a baronial hall and a furrier's shop. Antlers of the largest size and the most elegant proportions arrest the eye at every turn. The fore feet of an elephant (exhibited on the dais) afford a noble idea of the enormous size of the herds of elephants which he had the luck to fall in with. Mr. Cumming would realize Charles the Fifth's

idea of a hero. He knows not fear. His coolest moments seem to have been in confronting half a dozen lions, or an enraged lioness with her young—or in lying at his ease at night near to fountains where lions are slaking their thirst and making the desert roar with the deep thunder of their voices.—We beg our readers to understand, however, that we do not ourselves measure heroes by the standard of Charles the Fifth. They have already heard of Mr. Cumming in our columns more than once,—and in no very flattering terms. We have no sympathy with that particular form of the spirit of adventure which takes Mr. Cumming into the Desert. His peculiar errantry is no doubt accompanied by an amount of peril which gives it an appearance of dignity wanting to the gentlemen who enact the chivalries of the *battue*; and the indiscriminate taste for slaughter has at least a nobler aspect in him who fights, sinew to sinew, with the lion than in him who walks sentimentally up the banks of streams and tortures fish to a running idyllic accompaniment.—Nevertheless, they are barbarians both—the sporting angler and the sporting lion-hunter. And then, Mr. Cumming's chivalry, even with those who can admire it while doing battle in the Desert, will lose something of its dignity when it comes into the exhibition-room and the market.—However, for the sporting world his show will have, we imagine, great attraction,—and we can confidently recommend it to them as calculated to raise the spirit of their calling. His war against mankind has two merits which theirs in general wants:—it gives the animal assailed a chance,—and it gives society a chance that the ranks of an offending class may very probably be thinned by the rough accidents which men who would follow Mr. Cumming's example must confront.

The authorities at the British Museum are stirring in a matter which does them credit, and will be gratifying to all who are interested in our early history. The endeavour to procure the removal to the safe custody of the Museum of the curious manuscripts of Prudentius, Higden, Wickliffe, &c., in the Tennyson Library—where they are now comparatively useless and unknown—interrupted by the death of the late Archbishop of Canterbury, has been renewed: and we believe with so much of good feeling on all sides, that it is at length likely to be brought to a satisfactory conclusion.

At the recent Anniversary Meeting of the Camden Society Mr. Akerman, Sir Frederick Madden and Mr. Wright were chosen into the Council in the place of the retiring members. The report of the Council—which announced the publication during the past year of 'The Peterborough Chronicle,' 'The Letters of Elizabeth and James the First,' and 'The Chronicle of Queen Jane'—and that of the auditors were both considered highly satisfactory.

Mr. Edward J. Chapman has been appointed to the Professorship of Mineralogy recently instituted in University College, London.

A correspondent of the *Times* gives some interesting details respecting Mr. Richardson, the enterprising African traveller. Mr. Richardson, he says, left Tripoli on the morning of Good Friday for the interior of Africa. "The transport of the boat for navigating the lakes has been a source of great anxiety and immense difficulty. It has to be conveyed a four months' journey over the burning sands of Africa before it reaches Lake Tchad. The Admiral at Malta has constructed a beautiful craft, broad in the beam and as light as cork on the water. Mr. Richardson and his German travelling companions proceed first to Mourzouk by the route of Migdal, not yet travelled by Europeans; afterwards from Mourzouk to Ghat, and thence through the country of the Souanicks to Aheer and Ughachy,—where, on the frontiers of Soudan, they will await the termination of the rainy season in the tropics, during which all human labour is suspended. This season of fever terminated, Mr. Richardson and Dr. Barker and Overweg will proceed to Kano and Tukkaton, the principal cities of Soudan and the Fellentals' empire. They will then turn eastward to Bornou, when they will explore the waters of Lake Tchad; and if anything happens to

the boat en route they will construct a new one, being well provided with tools and other boat-building apparatus. The shores of the Tshad being explored, Drs. Barker and Overweg will separate from Mr. Richardson, the two former proceeding further east towards the Mountains of the Moon and the eastern coast of Africa, and the last returning north to the Mediterranean on the old Bornou route. Mr. Richardson is expected to return to Tripoli in the course of a year and a half; but of course the period of the return of his companions cannot be brought within the same compass, nor even conjectured."

The Paris papers announce the sudden death, in his seventy-third year, of M. Ducrotay de Blainville, member of the Academy of Sciences in its Section of Anatomy and Zoology, and the successor of Cuvier in the chair of Comparative Anatomy at the Museum of Natural History in that capital. M. de Blainville was found dead in a railway carriage on the Rouen road, on his way to England.

ROYAL ACADEMY, TRAFALGAR SQUARE.
THE EXHIBITION OF THE ROYAL ACADEMY is NOW OPEN. Admission (from Eight o'clock till Seven), 1s.; Catalogue, 1s.

SOCIETY OF PAINTERS IN WATER-COLOURS.—THE FORTY-SIXTH ANNUAL EXHIBITION IS NOW OPEN. at their Gallery, 5, Pall Mall East, from Nine till Dusk.—Admission, 1s. Catalogue, 6d.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.—THE SIXTY-THIRD ANNUAL EXHIBITION OF THIS SOCIETY IS NOW OPEN. at their Gallery, 33, Pall Mall, near St. James's Palace. Admission, 1s. Catalogue, 6d.

THE NATIONAL INSTITUTION FOR THE EXHIBITION OF MODERN ART. Portland Gallery, No. 316, Regent Street, (opposite the Polytechnic Institution).—The Exhibition of the above Association is NOW OPEN, from Nine till Dusk.—Admission, 1s. Catalogue, 6d. Single Season Tickets, 5s.

EXHIBITION OF ANTIENT AND MEDIEVAL ART. and of Specimens of British Manufactures.—**SOCIETY OF ARTS,** John Street, Adelphi. Several objects of great interest have been lately added to this collection, which is OPEN DAILY, from Ten till Dusk, and will continue on view during the present month.—Admission, 1s. Catalogue, 1s.

NILE.—GRAND MOVING PANORAMA OF THE NILE, comprising all the Monuments of Antiquity on its Banks, to which is added the interior of the great Rock Temple of Amon Sennu. Painted by Messrs. Warren, Bonomi, and Fahey.—**EGYPTIAN HALL, PICCADILLY.**—Daily, at Three and Eight o'clock.—Stalls, 1s. 6d., 2s., 3s., 4s., 5s., 6s., 7s., 8s., 9s., 10s., 11s., 12s., 13s., 14s., 15s., 16s., 17s., 18s., 19s., 20s., 21s., 22s., 23s., 24s., 25s., 26s., 27s., 28s., 29s., 30s., 31s., 32s., 33s., 34s., 35s., 36s., 37s., 38s., 39s., 40s., 41s., 42s., 43s., 44s., 45s., 46s., 47s., 48s., 49s., 50s., 51s., 52s., 53s., 54s., 55s., 56s., 57s., 58s., 59s., 60s., 61s., 62s., 63s., 64s., 65s., 66s., 67s., 68s., 69s., 70s., 71s., 72s., 73s., 74s., 75s., 76s., 77s., 78s., 79s., 80s., 81s., 82s., 83s., 84s., 85s., 86s., 87s., 88s., 89s., 90s., 91s., 92s., 93s., 94s., 95s., 96s., 97s., 98s., 99s., 100s., 101s., 102s., 103s., 104s., 105s., 106s., 107s., 108s., 109s., 110s., 111s., 112s., 113s., 114s., 115s., 116s., 117s., 118s., 119s., 120s., 121s., 122s., 123s., 124s., 125s., 126s., 127s., 128s., 129s., 130s., 131s., 132s., 133s., 134s., 135s., 136s., 137s., 138s., 139s., 140s., 141s., 142s., 143s., 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gentlemen contributed objects for the inspection of the members.

HORTICULTURAL.—Anniversary.—Sir C. Lemon, Bart., in the chair.—The annual Report of the Council and Auditors was read and adopted. The ballot for Council and officers then took place; when R. S. Holford, J. Barchard, and J. M. Strachan, Esqs. were elected new members of Council, in the room of Sir P. de Malpas Grey Egerton, Sir C. Lemon, and R. W. Eyles, Esq. The Duke of Devonshire was elected *President*; J. R. Gowen, Esq. *Treasurer*; and Dr. Daniel, *Secretary*. S. F. Gray and C. Loddiges, Esqs. were appointed *Auditors*.

ZOOLOGICAL.—Anniversary Meeting.—Sir G. Clerk, V.P., in the chair.—The report of the auditors having been received, Mr. D. W. Mitchell (the Secretary) read the report of the Council. It stated that the fellows, fellows-elect, and annual subscribers at the present time amounted to 1,665. The number of honorary and foreign members was 29; and of corresponding members, 155. Among the corresponding members the Society had to regret the loss of Sir T. Reade, Her Majesty's Consul-General at Tunis, who for many years was a liberal contributor to the Society, presenting them with many of the most valuable carnivora and struthious birds. The revenue of the Society amounted in 1849 to 8,771l. 9s. 8d., being an increase of 606l. 8s. 5d. as compared with 1848, and of 1,005l. 14s. 2d. as compared with 1847. The Council regarded this result as conclusive evidence in favour of the measures commenced in 1848 for developing the resources of the Society, for the improvement of the menagerie, and for the extension of the facilities for visiting it. The increase in the receipts at the gates in 1849, of 1,241l. 19s. 6d., as compared with 1847, justified the hope that this source of revenue would gradually resume the importance which it presented in the earlier period of the operations of the Society. The actual increase in the number of visitors in 1849, as compared with 1848, was 25,265; and it was scarcely to be doubted that it would have been still larger but for the epidemic which prevailed in August and September. The report from the gates for the current year presented an increase in the receipts of 130l. as compared with the corresponding weeks of 1849, and of 259l. 10s. 6d. as compared with 1848. The Council considered that the decrease of subscriptions had been checked as compared with the ratio of preceding years; and the decrease which for many years existed at the garden gates up to 1847 was not only determined, but the receipts were rapidly rising, and exhibited such a tendency to advance as more than counterbalances the decrease on the other heads of income. The recent liberal expenditure in buildings and the purchase of animals had not only been rewarded by the re-establishment of the celebrity of the collection, as the finest public vivarium in Europe, but had enabled the Council to create a considerable source of income in the disposal of duplicates—the most desirable specimens being invariably preserved for the menageries. The memorial to the Commissioners of Woods and Forests had met with attention, and the rent of the gardens is reduced to 337l., whereby a saving of 167l. per annum is effected. The comparison of expenditure with income is, however, still unfavourable, if the outlay on new buildings was not considered rather as a change of investment than expenditure—that expenditure having brought the establishment to a state of efficiency and attractiveness which the Council believe will obviate for a considerable time the necessity of further building operations beyond the works now in progress. The buildings completed during 1849 were of the most important kind for the preservation of the collection, and in their advantages far exceeding the value of the annual dividend hitherto received on the capital employed. The ordinary expenditure of the Society might be taken at about 8,500l.; and there is, therefore, every probability that the increasing income of the Society will produce a surplus sufficient for all the purposes of a reserve. During the past year the additions to the museum of mounted specimens had been limited to such rare species as had died in the menagerie, and were not previously represented in the museum. Many duplicates had been presented to provincial institutions at Norwich, Ipswich, Dover,

Worcester, &c.; and some valuable presents had been received from different individuals. Although no important additions have been made to the library by purchase, several desirable and valuable works had been added by donations, and by exchange for the publications of the Society from a variety of scientific institutions at Paris, Munich, Breslau, Göttingen, Philadelphia, Berlin, Stockholm, Van Diemen's Land, many distinguished scientific bodies in England, Ireland, and Scotland, &c., as well as from authors. The principal buildings executed during the past year have been a continuation of the new aviary, the house for reptiles, a large inclosure for gallatorial birds, the erection of a wing at the west end, and the commencement of one at the east end of the giraffe house, and the putting into repair other buildings connected with the gardens. In the gardener's department the Council had received various donations from the Horticultural Society, his Grace the Archbishop of Dublin, and other friends, and constant attention had been paid to keeping it in order. With regard to the menagerie, the Council had made great progress, and had been fortunate in obtaining the support of many additional correspondents. The collections of valuable animals presented by the late Pasha of Egypt and by the governor of Singapore having been safely brought to this country about the same time, the menagerie might be considered as having reached its highest point of value in July last; and it was worthy of remark that the number of visitors in that month far exceeded the average number of the last ten years. The Council had the satisfaction of announcing that H. H. Abbas Pasha had presented to the Society a hippopotamus which he had consigned to the care of the Hon. C. A. Murray, who, in a recent despatch, had described him as in good health, and as "tame and playful as a Newfoundland puppy." This animal might be expected to arrive in the course of next month, and could not fail to excite the most lively interest, no example having been seen in Europe since the decline of the Roman Empire. Mr. Duncan, the celebrated African traveller, Her Majesty's Vice-Consul at Whydah, wrote under date of September 14, to say that the King of Dahomey had promised to obtain him a young elephant and other valuable animals, but, unfortunately, owing to the sudden death of Mr. Duncan, the prospect thus opened was in abeyance, although no doubt the king would keep his promise to any future consul. The Council congratulated the Fellows on the interest which Her Majesty and Prince Albert had taken in the progress of the Society, of which they had obtained a knowledge by personal inspection; and which Her Majesty had evinced by presenting to the Society the principal portion of a present received from the Emperor of Morocco, consisting of a lioness, leopard, two ostriches, and two gazelles. During the past year the female aurochs and three bison were carried off by pleuropneumonia, the scourge of horned cattle. The rhinoceros and African buffalo had also died, but as the former had been upwards of fifteen years in the menagerie, and the latter nearly as long, their longevity, rather than their decease, was to be remarked on. The health of the collection generally is attested by the beautiful condition, and by the numerous list of species which have bred in the gardens. The Council had great pleasure in announcing that, notwithstanding the long list published in 1848 and 1849, the Society had been able to obtain upwards of seventy new species, exhibited for the first time during the past year. The total number of visitors to the gardens in 1849 was 168,895; of these 33,998 were privileged, and 134,897 unprivileged, of whom upwards of 72,000 were admitted on Mondays.

After a short conversation, in which it was stated that the gardens would be opened to the public at the reduced price of sixpence throughout Whitsun week, except on Saturday, and that the band would play in the gardens on Saturdays during the months of June and July,—the report was adopted, and a vote of thanks given to the chairman for his exertions in obtaining a reduction of the rent.

ENTOMOLOGICAL.—J. F. Stephens, Esq., V. P., in the chair.—Messrs. F. Walker, S. Waring, and A. Murray were elected members.—Mr. Shepherd exhibited two specimens of *Lobophora polymaculata*,

and an extensive series of *Micropteryx purpurella* and *semipurpurella*, recently taken at Darenth Wood. Among the specimens of *semipurpurella* was a singular *albino* variety. Mr. Stainton exhibited specimens of *M. semipurpurella*, *purpurella* and *unimaculella*, from West Wickham.—Mr. S. S. Saunders exhibited a female *Stylops*, extracted from the abdomen of *Andrena trimmerana*, after the death of the bee.—Mr. Stephens exhibited three new British species of Micro-Lepidoptera, including *Stigmatonota dorana* and *Tinea caprinalgella*.—Mr. White exhibited a new Coleopterous insect of the family Languriade,—which he proposed to name *Doubledaya viator*, in honour of the late Mr. E. Doubleday, and read a description of the insect.—A description of *Panorpa ruficeps*, a new species from New Holland, by Mr. Newman, was read: this Mr. Newman believed to be the only specimen of true *Panorpa* received from the Australasian colonies; but Mr. Fortnum stated that he had taken *Panorpe* in South Australia, and that there were certainly two species in Mr. Hope's collection.—Mr. Fortnum exhibited a Gordius from a Locusta found near Frankfurt, and a dipterous larva from another locust.—Mr. Stainton exhibited a specimen of *Bedellia Orpheella*, taken by Mr. H. Cooke of Brighton, and stated that he had recently discovered that this species had been previously described as *somnulentella*: he also exhibited nine species of the genus *Ornix*, forming the *Meleagripennella* group of that genus. Six of these were British, including one new species, which he had taken in Devonshire the preceding week.—A supplementary paper 'On *Stylops*,' by Mr. S. S. Saunders, was read; and a continuation of Mr. Douglas's paper 'On the British Species of the genus *Gelechia*,' in which several new species were described, was also read.

CHEMICAL.—The President in the chair.—The following papers were read.—'On the Preparation of certain Chlorates, particularly of Chlorate of Potash,' by Mr. F. C. Calvert.—'On Propylene, a new hydrocarbon of the series Cn Hn,' by Capt. J. Reynolds.—'Note upon the action of Heat upon Valeric Acid, with some Remarks upon the Formulae of the Alcohol Radicals,' by Dr. A. W. Hofmann.

INSTITUTION OF CIVIL ENGINEERS.—W. Cubitt, Esq., President, in the chair.—The paper read was 'On the Absorbent Power of Chalk, and its Water Contents, under different Geological Conditions,' by Prof. D. T. Ansted. After explaining the nature and extent of the chalk rock of England, both geologically and topographically, and briefly describing its chief physical peculiarities, the author proceeded to detail the results of some experiments made for the purpose of ascertaining the positive and relative absorbent powers of different kinds of chalk when exposed to moisture under various circumstances. The specimens experimented on were small cubes, each weighing from three to four ounces, taken from different districts and geological positions in the upper, middle and lower beds of the chalk. From these experiments it appeared that the upper chalk when it was to all appearance perfectly dry contained about one-third part of a pint of water in each cubic foot, which was never parted with under any conditions of dryness of the atmosphere; that in the case of an exposed surface of the rock the absorption from a moist atmosphere would be unimportant, although when water was presented to it in a liquid form the upper chalk was found capable of receiving into its mass a quantity of water amounting to more than two gallons for every cubic foot of rock beyond the quantity usually contained in apparently dry chalk under ordinary exposure. A specimen of the middle chalk when thoroughly air-dried by six months' exposure was found to contain about 23 parts of water in 1,000 parts; three-fourths of which water were readily given off by subsequent exposure to a perfectly dry atmosphere, very little more than the original quantity being re-absorbed on exposure to a saturated atmosphere:—showing that the absorbent power, in this respect, was even less than in the case of the upper chalk. The quantity of water contained in a cubic foot of saturated middle chalk was rather more than two gallons. A specimen of the lower chalk was found to contain more than 10 parts of water in 1,000 parts, about three-fourths of which were rapidly parted with an

exposure to a perfectly dry atmosphere; but the rest, amounting to more than the quantity of water contained in the upper chalk in its ordinary state, was not parted with by any exposure short of a vacuum. On subsequent exposure to a saturated atmosphere, more than 15½ parts of water in 1,000 parts were absorbed; and when the specimen was saturated, its water contents exceeded 2½ gallons per cubic foot. It was stated that the upper chalk might generally be regarded as the conducting, and the lower chalk as the containing, part of the formation, so far as water was concerned; and that chalk must be regarded as a rock, which everywhere admitted the percolation of water, receiving into itself, and conveying to its lower beds, the water that fell on, or was brought to, its surface. This readily explained the uniformly dry appearance it presented, and the absence of any streams arising from mere surface drainage where extensive exposure of the rock itself occurred. It also appeared that particular bands of rock contained much more water than others; some, indeed, being apparently, though not really, dry, when below the surface of permanent wetness,—while others gave off water readily, and to a large extent. The probable effect of rain-fall upon the surface of the exposed chalk was then considered; and it was estimated, that at least eighteen inches descended annually to what was called the surface of permanent wetness, maintaining a general and rude parallelism with the surface of the ground,—but when the chalk rock was permanently covered with impermeable soils, as in the London basin, the position of the surface of permanent wetness was liable to extreme variation, and to be most seriously affected, as lateral percolation was then the only source of wetness. On the other hand, it was thought that a large portion of chalk rock existed in a state of uniform and permanent wetness, and that wherever the gault extended, underlying the chalk and keeping up the water, there must be, at and below a certain depth from the surface, a supply of water to the extent of 180 millions of gallons for each square mile one yard in thickness; and that the surface of permanent wetness, dependent chiefly on the present rain-fall, was so far above this lower surface of saturation as to insure a supply at least equal to one half of the rain falling on the immediate surrounding country.

W. Cubitt, Esq. President, in the chair.—‘On the Application of Water-Pressure, as a Motive Power, for working Cranes and other kinds of Machinery,’ by Mr. W. G. Armstrong.—The object of the paper was to direct attention to the advantages of a more extended application of hydraulic pressure as a motive power, and to point out the means of attaining this desirable end; illustrating the arguments by descriptions and drawings of the engines on this principle already erected since the year 1845, when the author first designed a crane, to be worked by the pressure of water from the street water-pipes, at Newcastle-upon-Tyne.—The following candidates were elected:—Messrs. J. G. Appold, C. Clark, W. Crowley, J. Freeman, F. H. Johnson, J. H. Jones, R. W. Kennard, and A. Ogilvie as Associates.

ROYAL INSTITUTION.—W. R. Grove, Esq., V.P., in the chair.—Rev. J. Sornain, ‘On the Connexion of Philosophy with Science.’

The Duke of Northumberland, President, in the chair.—The Rev. Prof. Baden Powell, ‘On Optical Phenomena in Astronomy.’ All astronomical phenomena are in some sense optical; but those referred to in the present instance are peculiar phenomena presented to the astronomer, the causes or nature of which are as yet imperfectly understood. The phenomena referred to are briefly the following:—1. The enlargement of the discs of the sun, moon, and planets, giving apparent diameters greater than the true, but subject to considerable variations under different circumstances; the most obvious cases of the kind being such as the enlargement of the bright part of the new moon beyond the dark part, and the appearance of the fixed stars in some telescopes with blurred circular edges. 2. The formation of the “beads” and “threads” at the junction of the limbs of the sun and moon in an annular eclipse; and the analogous formation of a neck in transits of Mercury or Venus. 3. The appearance of a bright central spot on the dark side of Mercury in a transit. 4.

The apparent projection of stars, at occultations, both upon the bright and dark limbs of the moon; and a similar appearance of Jupiter’s satellites on his disc. 5. The formation of a luminous ring round the moon in a total solar eclipse.—Before any optical explanation can be inquired into, it is necessary to bear in mind that many of these phenomena are described as seen only on some occasions, and not on others, even under conditions apparently the same. This seems to point to some personal or ocular cause, whose conditions are unknown, as at least influencing the results. Again, some of these results have been referred to the action of atmospheric causes, such as extraordinary refractions, &c. taking place in our atmosphere or in atmospheres supposed to be attached to the moon or planets. But, apart from these considerations, it appears that known optical causes might abstractedly account for many phenomena like those described. Theory shows that if the aperture of a telescope be contracted (within certain limits of ratio to its focal length) it will give the image of a luminous point, as a disc, and, if the light be strong enough, surrounded by rings. This principle has been called “the diffraction of the object-glass,” and fully investigated by Mr. Airy (*Cambridge Transactions*, vol. v., p. 283): it agrees exactly with the phenomena presented by the stars and by artificial light. The effect of “irradiation,” or the apparent enlargement of a bright object on a dark ground, has been established and elucidated by a succession of researches, from those of Galileo down to those of M. Plateau. It has often been regarded as of a purely optical and physiological nature. Though some part of the effect may be ocular, the author of this communication has shown that the main part of it, at least, is not so, since the same effect is exhibited in an artificial eye, or camera obscura. It is increased by increasing the intensity of the light and by contraction of the aperture, and may be identified with the last-mentioned effect, in the telescope the lens of the eye being regarded as an object-glass. Photographic images are also obtained exhibiting the enlargement. This explains the enlargement of discs; and, in conjunction with the curious fact of the rapid increase in intensity of light in the sun’s disc, from the edge inwards, accounts for the enlargement and elongation of the small patches of light formed by irregularities in the moon’s edge in contact with the sun’s limb into beads and threads, and the neck in transits. The enlargement of the moon’s disc over a star in contact with its edge would cause the appearance of projection. Instrumental conditions might cause it to be seen in some telescopes and not in others. The same theoretical principle (viz., the diffraction of the object-glass) would give the image a small dark disc on a bright ground with an internal ring or central bright spot. This would explain the spot on Mercury in the transit, had it not been in some instances described as eccentric, and, in one case, double.—For details of investigations on all these points, vide Rev. Baden Powell’s paper ‘On Irradiation,’ in the *Memoirs of the Royal Astronomical Society*, vol. xviii. But besides these known optical causes, there is another property of light which may bear on these questions, as yet hardly understood. It was originally stated very briefly and imperfectly both by Hooke and Newton about the same time—(see Hooke’s ‘*Posthumous Works*,’ London, 1795, pp. 186 and 190, and the plate 11., p. 155, Newton’s ‘*Optics*,’ edition 1721, book iii., part 1, observation 5). This property consists in an extraordinary divergence of light into the shadow, which seems to have been unattended to till Prof. Powell devised a more convenient way of exhibiting it, and found not only rays diverging into the shadow of an opaque disc in a remarkably distinct manner, but even when the area of the rays is considerably less than that of the disc, giving the apparently paradoxical effect of a luminous ring outside the edge of the dark disc. This seems to explain the luminous ring in a total eclipse, and a modification of the same experiment gives an appearance which may resemble the projection of a star on the dark limb of the moon. (See paper by Prof. Powell ‘On Luminous Rings round Shadows,’ *Mém. R. Astr. Soc.* Vol. XVI.)

On the whole, phenomena of the class alluded to seem to deserve more special and systematic examination than has hitherto been bestowed on them, and the attention of theorists is peculiarly invited to

the explanation of the phenomena of the ring formed where no distinct rays can reach, especially in connexion with a theory of a somewhat allied case proposed by M. Babinet, dependent on the principle called “the mutual destruction of secondary waves,” which in this instance is prevented taking effect by stopping one of the waves. Of all parts of the subject of light, as connected with astronomy, perhaps the most inexplicable is the simple fact of its uninterrupted propagation through such inconceivably vast regions; yet the most exact observations on the aberration of light (which essentially depends on the uniform velocity with which it moves compared with the velocity of the earth in its orbit), show it to be absolutely the same for the nearest planets and the most distant stars and nebulae, and for those of all colours and magnitudes. These considerations powerfully exalt our ideas of the exactness and uniformity of those laws by which the transmission of light takes place; and, being continued through such enormous and incalculable distances, by excessively minute movements or vibrations with such unchangeable regularity, we cannot but regard it as affording an astonishing confirmation of our convictions of the indications of a Supreme Intelligence.

SOCIETY OF ARTS.—T. Winkworth, Esq. in the chair.—‘On the Properties of the Diamond for cutting Glass, with Descriptions of Machines invented by him in which the Diamond is made to perform perfectly what by manual labour had before been very imperfectly done,’ by A. Claudet.—The cause of the invention of the machines the description of which was the principal object of the paper, was, the increased use of glass shades for covering ornaments; the cutting of which, so that they should stand perfectly firm and with an even base, was a tedious and imperfect operation when done by hand. The manufacture of these shades, which, under the name of “cylindres de verre,” had long been carried on in France, was first undertaken in England, at the instance of M. Claudet, by Mr. L. Chance, of Birmingham, who embarked largely in the manufacture, getting workmen from France, for making both shades and the sheet glass which had there been for some time made from cylinders. It was now, however, found that some method of cutting the bottom of the shades and cylinders must be adopted surer and less expensive than the manual method, and Mr. Claudet was driven by this necessity to invent his machine. The principle of the machine, expressed in the fewest words, is this:—The shade is firmly fixed between an internal support and a transverse bar above it, in a perfectly upright position, above a horizontal, level and smooth table, its bottom being a few inches above the table. Upon the table travels a small but heavily-weighted base moving on castors, having springing from it two upright pillars, one holding the diamond, and the other forming a support opposite to it. The pillar holding the diamond is fixed; but the other is moveable, being by a spring kept close to it. The height of the whole is such that when on the table the diamond is about an inch above the bottom of the shade. The diamond being introduced inside the shade as it hangs suspended, the pressure of the spring is sufficient to cause it to cut, and it has only to be moved round the shade, the horizontality of the table causing the cut to be perfectly level. This machine was exhibited, and the bottoms of shades cut by it before the meeting. The shape of the shade, whether oval, round or square, is unimportant in the use of this machine; but M. Claudet has contrived another for the cutting of round shades only, in which the shade is laid horizontally,—a system of adjustments being provided, by which shades of any diameter can be cut by the workman with little risk of error. This machine was also in action.

W. Tooke, Esq., V.P. in the chair.—‘How to supply the Metropolis with pure Water, and in ample quantity,’ by J. Pym.—The question which the author proposes is, how to obtain a sufficient supply through the medium of Artesian wells; and his plan is as follows.—At a given distance from the Thames, on each side, sink down to the chalk a series of shafts, each having a communication which would allow it to be filled at high water; thus, twice a day, an immense supply would be given to the chalk basin—other shafts are to be sunk at small

distances from the former ones, up which the filtered water would rise, as in inverted syphons, till near the level of the Thames. From these ascending shafts it would be distributed by steam power. By this plan, the chalk stratum of the London basin, extending from Highgate to Forest Hill, would be converted into a large filter. A shaft of the diameter of those of the Thames Tunnel would probably filter a quantity of water equal to that supplied by the New River. The author considers that the water being thus quickly filtered through the chalk, would not become so impregnated with lime as the water usually got from Artesian wells, which has lain in it for a length of time.

'On the Purification of Coal-Gas,' by R. Laming.—The author's process (which has been hitherto successfully put into action at Paris,—at the Chartered Company's Westminster Works, on a small scale,—and at the Imperial Company's Haggerstone Works, on a larger scale) consists of two parts. First, the removal of the impurities from the gas; secondly, the revivification of the used material, which is made again capable of service. The purifying material is a saturated solution of muriate of iron decomposed by lime into muriate of lime and hydrated protoxide of iron, mixed with breeze; during the mixing, the iron becoming peroxide (carbonate) from the oxygen of the air. On passing the gas through this material in the ordinary purifiers, the following changes take place:—The sulphuretted hydrogen combines with the peroxide, forming water and sesqui-sulphuret of iron; the ammonia and carbonic acid join to form proto-carbonate of ammonia, which again acts on the muriate of lime to form muriate of ammonia and carbonate of lime. This proceeds until none of the peroxide of iron and muriate of lime are unchanged. The purifier is then thrown out of connexion, and a current of air passed through the used material, by which it is revived in manner following:—The sesqui-sulphuret of iron becomes, from the oxygen of the air, sesqui-sulphate of iron; after which this salt and the carbonate of lime decompose each other, becoming sulphate of lime and carbonate of protoxide of iron; the latter speedily changing into hydrated peroxide of iron, while the carbonic acid is liberated and escapes. Thus the material is brought back to its original condition, excepting that for muriate of lime has been substituted precipitated sulphate of lime, having the same affinity for carb. ammonia as the muriate has. In warm weather this revivification takes place in a very short time; but in winter it requires the aid of artificial heat. The same purifying material is capable of being used nine successive times without any appreciable diminution of its power, and at last becomes inefficient only from the accumulation of ammoniacal salt, which can be removed by simply washing. The result of this process on the gas is to remove one equivalent of carbonic acid for one and a half of ammonia and one and a half of sulphuretted hydrogen. But as the gas contains more sulphuretted hydrogen than ammonia, and more carbonic acid than sulphuretted hydrogen, it is necessary to submit it a second time to a material like the former, but with an excess of hydrate of lime. Here the sulphuretted hydrogen still left seizes on the oxide of iron, the carbonic acid being absorbed by the lime.

G. Moffat, Esq., V.P. in the chair.—A paper was read 'On the Causes and Preventives of Mildew in Vegetable Substances, especially in Paper and Parchments; with an Account of Experiments made on the Saturation of growing Wood with Antiseptic Chemical Solutions,' by Alfred Gye.

A paper by Capt. Fayer, R.N. was read, and a model exhibited of his Safety Steering-wheel, for preventing the accidents that occur to steersmen of large vessels owing to their want of command over the wheel. The additional command is gained by the use of a friction band similar to those used in cranes passing round the wheel, and connected with a pedal by which any amount of retarding pressure may be exerted by the helmsman. The invention is calculated to be also very efficient in preventing the wear and tear arising from the constant motion of the rudders of ships lying in tideways or harbours.

H. T. Hope, Esq., V.P., in the chair.—'On the Principles of Great Circle Sailing,' by Mr. J. T. Towson.—The method of navigation called Great Circle Sailing, though it has been only lately brought

before the public, is far from being a new one. In 1495, Sebastian Cabot projected a voyage across the Atlantic on this principle, with a view of discovering a north-west passage to India. In 1537, in the first book published on the subject of navigation, it was treated of by Nunez; while in 1561, Cortez—and, following him, Coiquet and Zamarrano—advocated the adoption of Great Circle Sailing, in opposition to that by "rhomb lines;" showing that, since rhomb lines make endless revolutions round the globe, a course in which they are followed cannot be a direct one. [See an explanation of the principle, No. 1226, and ante, p. 317]. It does not, however, always happen that a great-circle course can be rigidly followed. Numberless circumstances affecting especially sailing-vessels, such as bad winds and currents, and the necessities of traffic, occur to make the shortest course in geometry not always the shortest in time; and hence arises the necessity of the method of Composite Great-Circle Sailing, in which the course lies as far as possible on the lines of two great circles, each of which are successively followed. And in practice this method, the discovery of which is due to Mr. Towson, is often the only one available to sailing-vessels; which cannot, as steamers can, pursue a rigid unvarying course. The composite course from Valparaiso to Van Diemen's Land was shown to be 770 miles shorter than that which on the chart appeared as a straight line.

MEETINGS FOR THE ENSUING WEEK.

- MON. Geographical, half-past 8.—'On recent Geographical Discoveries in Babylonia,' by Major Rawlinson.—'On Eastern Africa,' by Mr. Mac Queen.
TUES. British Architects, 8.
Civil Engineers, 8.—'Description of the Navigation at Kerry,' by Sir John Kenne.
Zoo logical, 1.—'Scientific Business.'—'On the Shark Fishery at Kurrachee,' by Dr. Buist.—'On New Species of Birds,' by Mr. Gould.—'On New Species of Insects and Crustacea,' by Mr. A. White.
WED. Society of Arts, 8.—'On the Regenerative Condenser of Mr. C. W. Siemens, of Birmingham,' illustrated by Models and Drawings.
Microscopical, 8.
Ethnological, 2.—Anniversary.
THURS. Antiquaries, 8.
Royal, half-past 8.
FRI. Royal Institution, half-past 8.—'On the Senses, and on Errors of Observation having their Source therein,' by Dr. Wilson Jones, Esq.
LITERARY FUND.—Anniversary Dinner.
SAT. Horticultural, 1.—Meeting at Chiswick.

FINE ARTS

ROYAL ACADEMY.

To the eighty-second Exhibition of this Institution the circumstances of the present moment have given more than ordinary interest. In addition to its intrinsic attraction, the sensation which has been of late excited respecting the transactions and efficiency of the body itself are likely to direct more than the usual amount of inquiry to its productions for the year. The present is not the occasion on which we can with propriety discuss the questions so raised. We observe merely that to a portion of those questions the members of the Academy make their reply on their own walls,—and for the present we content ourselves with inquiring into the quality of that reply.

The present Exhibition is remarkable more from its variety and general excellence than from any very conspicuous examples in any particular branch. It contains specimens of historic art of large and small dimensions,—some adapted for fresco treatment,—by foreigners as well as by natives.—It has examples of successful treatment of religious ceremonial, drama, tale and novel,—poetic combinations,—the usual proportion of landscape and coast scenes,—and a preponderance of portraiture that speaks more for the domestic tastes of the patrons than for the fertility of resource of those who have had to cater for them.—The unusual amount of contribution by foreign artists is to be ascribed of course to the unsettled state of the Continental nations.—Miniature is a misnomer that must soon cease to be applied to a class of productions whose dimensions are annually increasing, and which this year shows such an amount of merit.—We commence with the notice of those works which more immediately come under the head of the historic class.

* "Rhomb lines," in nautical language, are the parallels running round the globe at right angles to the meridian lines; and which on Mercator's charts appear as horizontal straight lines.

The picture which most especially challenges attention, from the position which it occupies, is *The Good Samaritan* (No. 72), by Mr. Eastlake. This work is of the class academic:—a class in which the studies of the artist into human form are more especially applied to the expression of human passion. The sum of such a picture is to be wrought out of this element:—and it is in this particular of elementary truth that the work before us falls short of expectation. That there are in it sentiment and good intention, is admitted:—but these are not powerfully sustained by justness of proportion and accuracy of form. It might appear trifling to point to the too great thickness of loins, to the over-charged quantity of a limb, or to an impossible aspect of a joint. But no subtleties of execution can atone for departures from fact. In some descriptions of Art inaccuracy may be understood as the result of haste or of the temperament of the painter; but inaccuracy when elaborated bespeaks timidity of apprehension or uncertainty of purpose. It is that delicate apprehension, that excessive conscientiousness of refinement, which has marred Mr. Eastlake's picture:—for uncertainty or ignorance of purpose cannot be imputed to a scholar. The taste, simplicity and care, which conferred on a Del Sarto the cognomen *sens' errore* never degenerated into timidity—never paralyzed its author in his perception of truth or character—never generalized individuality into vagueness. The name of the Florentine has been employed to mark significant precision and congeniality of purpose—consciousness of intention carried out with accuracy of taste and vigour of hand. It is in the spiritualizing quality of expression that Mr. Eastlake is most accomplished. In this respect it is, that the head of the principal figure is remarkable. The materialism of Art vanishes on regarding it. In the particulars of local accessory there is wanting just that amount of reality which, without descending to the facts of topographic description, conveys the relations of objective truth and avoids the conventional generalities of the studio.—Another picture by Mr. Eastlake, *The Escape of Francesco Novello di Carrara, Lord of Padua, with Taddea d'Este, his Wife, from Giovanni Galeazzo Visconti, Duke of Milan* (169), is a repetition of a picture executed some years since for Mr. Morrison (we believe). In this there is more accuracy of form; while there is less of atmospheric truth,—and the peculiarities of climate are yielded up to the requirements of pictorial construction.

The next artist who claims our notice is Mr. MacIse—and he claims it as much for the contrast as for the separate excellencies of his two works. *The Spirit of Justice* (160), painted in fresco in the House of Lords, is here before us in the finished design,—and a higher exemplification of Mr. MacIse's talents we have not yet seen. The fresco has been already noticed in our columns; and we need now do little more than add the confirmation of our conviction, then expressed, of Mr. MacIse's high qualification for such treatments. The exuberance of imagination and fertility of resource for which he is eminent are here restrained by architectonic conditions that have enjoined simplification of view, and resulted in increased liberality and breadth of style. He has consented to forego the full exercise of his descriptive faculty for the exemplification of a great general principle. The characters given are essential,—and no extrinsic or redundant particular interferes with the philosophy of the subject. His other picture in this Exhibition is the well-known scene from 'The Vicar of Wakefield,' when the duped Moses, returning from the fair, brings home 'The Groom of Green Spectacles' (56) which he has received as the price of his horse. To use the language of the theatre, the piece is well cast. The actors discriminate their several parts,—and have an earnestness in their various expression that well convey the painter's reading of the piece. The *mise en scène* is complete. The interior is just what it should be,—and every appointment is eloquent of the painter's observation and inquiry. Need it be added, that Mr. MacIse has succeeded in conveying these in the same skilful art-language in which he has already given such abundant proofs of mastery? From a deal dresser to a hair trunk or a

inasmuch—from the obviousness of these to the subtle workings of the human faces in the various emotions which belong to their places and characters—we find in everything the manifestations of the active mind, put down with the confidence which care and long practice confer.—The striking variety in the aims as well as in the conduct of these two several works will help to increase the reputation of their author.

The seventh scene of the fourth act of *King Lear* has furnished Mr. Cope—an artist who has not appeared here with such force for many years past—with an excellent picture (39). It represents Cordelia visiting her father when asleep in the tent in the French camp. The rendering is nervous and original. Cordelia is bending over the sleeping form of the woe-worn monarch,—“four score and upward.”

“Oh, my dear father! Restoration, hang thy medicine on my lips; and let this kiss Repair those violent harms, that my two sisters Have in thy reverence made!”

“Was this a face To be exposed against the warring winds? To stand against the deep dread-bolted thunder? In the most terrible and nimble stroke Of quick, cross-lightning? to watch (poor perdu!) With this thin helm?”

The presentment of this scene and sentiment combines the artlessness of fact with the artifice of Art. The work is full of feeling. In all that relates to the distribution of the characters, the arrangement of the forms, the several expressions, and the details of extremities, Mr. Cope has here surpassed himself. This picture places him among the foremost painters of his time. Of the two coloured studies for the frescoes in the House of Lords—*Coloured Sketch for fresco of the Order of the Garter conferred on the Black Prince* (206), and *Prince Henry's Submission to the Law in the person of Judge Gascoigne* (222), we give the preference to the former. It is more complete and more closely resembling the fresco for which it was the design. Both, however, convey good ideas of the frescos to those who may not yet have seen them. *Milton's Dream* (517) has enabled Mr. Cope to exhibit the range of his powers—showing his susceptibility to poetical feeling;—as the *Study of a Child's Head* (306) shows his sincerity when dealing with a question of fact.

Mr. Dyce—the evidences of whose powers are generally to be sought elsewhere than within these walls—has here this year a small picture, *The Meeting of Jacob and Rachel* (92). The charms of the modest maiden—the “beautiful and well favoured”—are seen to have made their immediate impression on the youthful Jacob. With all the fervour of impassioned love he pleads his suit. Mr. Dyce has rendered all the points of his story scattered through the first eighteen verses of the 29th chapter of Genesis in a species of art-description which has availed itself of some of the more popular modes of expression of the earlier masters of the fifteenth century, omitting the dryness and accidental peculiarity of their time. The distinctness and methodical arrangement which the fresco style demands are made by him subservient to the expression of a very beautiful episode in a spirit and quality of treatment well befitting it.

We presume it was the motive of courtesy to a foreigner which induced the arrangers of the Exhibition to depart from their rule of not receiving pictures previously exhibited:—for they must of course have known that the large picture of *Cromwell looking at the dead Body of Charles the First* (100), said to be by M. Paul Delaroche, was but a reproduction,—some say a copy executed for him by a pupil from his original picture at Nice which has been no long familiar to the public by the means of engraving. Not to mention the apocryphal character of the subject chosen,—we must say that the ascription alluded to is not justified either by fine art in the treatment or by delicacy of feeling. The picture suggests nothing higher than an inebriated painter who has strayed from his garrison into some house to invade the chamber in which the corpse of a man who has suffered decapitation for some crime lies awaiting its interment. All the more disgusting particulars of the event are dwelt on with the worst taste. Horror is the only sense awakened by its contemplation. It is heavy in colour and clumsy in execution;—and we turn

with a feeling of regret from this misapplication of great talents to a low melo-dramatic purpose.—Nor has Mr. T. M. Joy in 409, where the Protector is shown contemplating the crown, better warranty for the subject which he has chosen. The picture pays but a sorry compliment to the memory of a man whose splendid talents are every day rising into truer estimation,—and the vulgarity of the idea is not compensated for by any of the master touches of Art.

Mr. Lucy in a large canvas which illustrates an authentic incident from the same period of history—*The Parting of Charles the First with his Two Youngest Children, the Day previous to his Execution* (571),—has not redeemed the promise made last year in his excellent picture of ‘Cromwell and his Daughter.’ The royal bearing of the accomplished and privilege-bidden monarch is here substituted by the unrefined presentment of ordinary humanity giving way to the most commonplace demonstration of grief,—and the proper sympathy is not excited for the children whom the attending prelate is withdrawing from the sight of their doomed parent. The gesture of one of these has a certain quaintness of action which is even calculated to provoke a smile. There are some admirable touches of the *ubénesque* in this work; but it is on the whole much inferior, as we have said, to the work of which we presume it is intended to be the pendant. The subject would have proved a trying one even to Mr. Lucy's elder brethren in the art.

In a work of colossal scale, Mr. F. Pickersgill takes the 19th verse of the 16th chapter of Judges, —*Samson betrayed* (16)—as the means of exhibiting his knowledge of, and mastery in, the treatment of the human form. His power in drawing and natural sense of colour are too great to permit us to be satisfied with such a close following of the practice of the great colourist who has just left us. His is not the only instance in the present Exhibition where a strong admiration has influenced a picture to the destruction of its originality. Mr. Pickersgill, like Samson, has allowed himself to be shorn of his proper strength by a false Daliyah. His own acknowledged powers referring to the original source whence Etty himself derived his inspiration—the luxuries of the Venetian palette—will, with the aptitude for composition and poetic invention which he possesses, added to a more chastened style of form, carry him further in their legitimate combination than any wandering after the lights of a favourite master, however worthily chosen, ever can. *Pluto carrying away Proserpine, opposed by the nymph Cyane* (264) is a striking instance of this truth: so is *A Scene during the Invasion of Italy by Charles the Eighth* (552). In the same artist's *Three sketches from the story of “Imalda”* (1043) Mr. Pickersgill appears on ground of his own, and with native effect.—Mr. Pickersgill's talents are of too high an order to be thrown away on imitations of even what itself is high.

Mr. Frost's *Disarming of Cupid* (15) is a work of considerable fancy founded on Shakspeare's sonnet. The subject enables him once more to exhibit his knowledge of the female form. Great contrasts of position here suggest more of variety than is sustained by the local tints. A larger amount of *impasto* and more decided tinting in the flesh colour would have much heightened the effect. It is in the same respect that the otherwise admirable work *Andromeda* (304) is wanting. Here, too, a reference to the glorious carnations of Venetian art would have suggested more distinctness of the local tints, and given more vigour and impulse to the whole.

The alleged superiority of artistic training in a foreign school is ill maintained in the picture, of colossal parts, contributed by Mr. E. Armitage under the title of *Aholibah* (486). It is with regret that we remark as we must on a work so ambitious by an artist of whom such early acknowledgment has been made in these columns and elsewhere. The promise of the cartoon which in Westminster Hall gained for its author a first-class premium cannot be said at this distance of some years' time to have been realized. The doubts to which each of these years has added something are in the present performance but too strongly confirmed. In increasing the scale of his canvas, the artist while

he increased the difficulty of his task magnified his want of resources.—The result is, as ungraceful and ill rendered a presentment of what is meant for feminine delicacy as has ever been achieved by material coarseness. Voluptuousness here degenerates into the sensual, and the type under which it is presented is of a low class nature. The skilful rendering of the back ground, and the propriety of other accessories scarcely mitigate the pruriency of the whole. In fact, this is an attempt proving that the artist has powers which require only the government of common sense to direct the language of his art to an end worthy of its intrinsic nobility.

Nor has Mr. G. F. Watts made a very striking demonstration in his *Good Samaritan* (408). The conception is not enhanced by a certain boldness and vigour of drawing without correctness;—but there is a mastery in the conduct of its colour which proves the painter not to have been idle when residing amid the treasures of early Art. The study of *Miss Virginia Pattle* (257) is a simple portrait treated with much purity and absence of effort.

The Burial of the two Sons of Edward the Fourth in the Tower in 1483 (491) is the only picture that we have had from the hands of Mr. Cross since the Westminster Hall Exhibition in 1847. It will not increase the reputation which the ‘Cœur de Lion’ forgoing De Gourdon then obtained for him. The subject is less favourable than that was to his peculiar qualities. The vigour of *physique* and strong dramatic action which so powerfully characterized his former work could have no appropriate exposition here. The most delicate and refined paths were the aids needed,—qualities of the most subtle nature, requiring long experience and practice for their eloquent utterance. The time properly selected for the event is one to tax the resources of the most skilled in the conduct of chiar-oscuro. Mr. Cross, like more than one of our *Gallie* neighbours, has been contented to take such literal reading as, confining itself within the mere bounds of probability, borrows none of the charms of poetic illustration, and rests on the facts of time and place. There are parts of this work which satisfactorily demonstrate that when its author shall have selected an incident in which strong dramatic action is the chief element,—and where the obviousness of light and shade may be brought in aid—he has the qualifications necessary for confirming the presage of excellence which was so powerfully given by his first work.

SOCIETY OF PAINTERS IN WATER COLOURS.

WE congratulate Mr. William Callow on a decided advance. His style has of late years been gradually refining without losing any of its breadth,—and his eye enters more searchingly than it did into the minutie of his subjects. His tone is still cold, and we have yet to deprecate the prevalence of a leaden colour in his shadows. His hand—always bold—is acquiring grace of execution. His best drawing here is *Inverary Castle, the seat of his Grace the Duke of Argyll* (No. 4). The castle in mid-distance, the finely drawn mountains in the background, and the lake on the right are all aided in their air of truthfulness by the look of reality given, as the eye enters the scene, to some trunks of recently felled beeches on which the woodmen are still at work. Mr. Callow's other drawings have still some of his old faults:—a tendency to strong contrasts,—breath carried into flatness,—with a chilly ungenial tone—perhaps we ought to say a want of it.

We are sorry that we cannot award the praise of increasing merit to the works of Mr. Alfred Fripp. Some years ago we had conceived great hopes of the success awaiting the future of this young artist. Though the sources of his inspiration sometimes too evidently betrayed themselves as being found in the study of his immediate contemporaries, there seemed in his works so much laborious earnestness of purpose in parts, employed—though imperfectly—to work out gleams of true sentiment, that we have watched his course with interest. We conclude that something allied to this feeling still exists among his brother members, since his largest drawing occupies one of the four most conspicuous

places in the room,—as we think unworthily. He seems to have arrived at the conclusion that he is now a master, and may rely on the past, casting aside all earnest endeavour. His subjects this year are puerile; and chosen, as in his smaller works, for their ease of production, or, as in his larger ones, for the mere gaudy display of violent colour, with an entire absence of good drawing. Truth seems to be left out of the category of Mr. Fripp's art-requisites; and with an occasional scintillation of harmonious tone, his general colour is tawdry, washy and careless. His gambogly flesh and hair are positively offensive; and, with his old want of composition, there is an unreal and vapoury unsteadiness of general effect. Let him be warned in time. Mannerism of the worst kind will be the next issue of such indifference and looseness of style. We will point to one small drawing, *The Bird Scarer at Home* (286), by way of lesson. Here is such a subject as Mr. Hunt might have chosen; but in addition to the absence of any grace, beauty, or other merit of Mr. Fripp's own, all that would have rendered it interesting in Mr. Hunt's hands—the intense realization and scrupulous truth to nature which make him a master—are wanting.

We have little to say of Mr. Fielding that has not been said a hundred times before. The usual evidences of his industry and talent meet us here at every turn. He has long held undisputed sway in graceful elegance of style—a style which, as far as our memory serves, has sustained no mutation. Adopted before the introduction of the more dextrous "touchy" and modern manner, there is in it a blandness and sweetness—a refined delicacy—with which the latter perhaps is incompatible. We have here this artist's usual sea-piece. This year it is *The Eddystone Lighthouse—Stormy Weather* (176), to which the wild flight of sea-gulls around a floating piece of wreck gives a more than usually dramatic effect. These storm-pieces of Mr. Fielding's are among the best productions of art of their class; and a little less monotony of tone would have made this one nearly perfect. We have here, too, his usual classical landscape,—as well as several with those half visionary, aerial effects among downs and uplands which have so poetical an air of mystical beauty.

There is a new addition to the list of what we perceive the Society now denominate "honorary" members,—meaning thereby lady members. This title is calculated to mislead the public into the idea that these are amateurs. The young aspirant in question is Miss Nancy Rayner,—and she gives great promise. There is a little drawing by her here, not very likely to catch the eye from its low situation, which is the very "spirit of fun." In *The Queen's Birthday* (6), a young post-boy, dressed in his new livery of office, has just emerged from a large stone entrance of the Post-office, his hat and whip decorated with cockade and ribbons. He is tying or tightening his cravat, with an amazing assumption of comical importance,—his top-boots are irresistible. *The Gleaners* (104) is placed almost out of sight,—but there appears to be a charming expression of wildness in the face of the girl, and of smiling happiness in that of the sleeping-boy. *The Vow* (149) has a power of effect which surprises us from the hand of a lady,—with very beautiful colour and tone.—Another of the additions to the ranks of the Institution is Mr. Carl Haag, with whose works—having heard much in their praise—we confess ourselves somewhat disappointed. They are all under the same effect of sunset. All have the same general brown tone, with very blue shadows and orange-coloured light. Mr. Haag's most important drawing is, *The Remains of the Temple of La Fortuna Capitolina, known to some by the name of the Temple of La Concordia, or of Juno Moneta, or of Vespasian. This temple, situated on the Clivus Capitolinus at Rome, was burnt down under Maxentius* (87). The columns are beautifully and carefully painted under their partial illumination by the setting sun; and the figures in the gloom of the shadow are well drawn and with good character,—though reminding us strongly of the works of Pinelli. But there is a want of reality about them, with their very cold tone, which is not agreeable. His best drawing is *The House of Cola di Rienzi, the last of the Roman Tribunes*

(270); which, but for the false look of the very blue distance, is beautiful. Still, we think that more prominent space has been given to Mr. Haag's works than is fairly their due,—and that some portion of it might, without more than fitting courtesy to a lady, have been accorded to the less pretending drawings of Miss Rayner.—The third addition to the ranks of members is Mr. P. Napfel,—who at present shows himself as very young in art. His works bear the evidence of a simple unaffected endeavour at the imitation of nature, unselective and accidental. He is, however, on the right road,—and with industry and an aim so true, must succeed. True, he has much to learn. There is not even an attempt at composition in his works,—and his eye is not as yet educated to the sense of aerial distance. Many distant parts intrude before those in the foreground. His best drawing here, in all respects, is *Moel Siabod, North Wales* (21). Though looking like the result of accident,—it is a good composition; with execution clear and sparkling, though a little stiff.

There are many very clever works among the marine subjects of Mr. J. Callow,—but showing too much of mere picture making. From the sketchy thinness, and flatness, too, of many of them, we turn with pleasure to *Wreck, St. Helier's Bay, Jersey, Elizabeth Castle in the Distance* (77). In this there are fullness, richness and amenity of tone.—Mr. Hunt carries the faculty of imitation to that extent which claims the title of genius. The rich assemblages of Baptiste are gorgeous and magnificent,—the flower-pieces of Van Huysum are marvels of beautiful and graceful arrangement, and in their careful and delicate refinement of manipulation call forth unbounded admiration; but we doubt if either of them has ever reached that consummate art which in Mr. Hunt makes the mere transcript of material nature a poetry. His fruits, with the rich or delicate bloom on them, seem bursting with their juicy contents;—we feel as though we could scarcely take the eggs from the intricate network of those birds' nests without fracturing the frail shell. In the dewy leaves of those flowers we feel the aroma floating, and scent it in the air. All this is produced with a force and vigour which carry the sense of tangible reality. In subjects of this kind the artist is here as great as ever. *Hare, Wood-Pigeon, &c.* (165), his largest drawing,—with the total absence of all pretension to the beauty of linear composition, the perceptive faculty for which Nature seems to have denied him—is a wonder of nice imitation and pictorial power. The mosses are impressible and soft, the ivy-leaves tough, and the lichens crisp and dry. In *Primroses* (275) the artist almost excels himself; as also in *Grapes, Figs, &c.* (281), and in *Apple-Blossom* (288). But we confess our disappointment at finding not more figure subjects from Mr. Hunt's hand,—and that those we do find are in no respect equal to himself. There are none of those interiors made alive by the homely simplicity of their inhabitants,—none of those devotional heads breathing pure and unaffected piety,—above all, none of those subjects which were so fraught with the characteristic of a true, though broad, comic humour. One only subject of prayer, *The Oratory* (241), recalls the memory of any of these things,—and that is neither true nor elevated in expression.—Nor does Mr. Oakley make this year any great display; although there is in *St. Valentine's Day* (258) an evidence of qualities that we could not hitherto give him credit for,—namely, an easy and graceful flow of line and roundness of relief. He is getting rid of his flat angularity; but we hope the change may not bring with it a mawkish insipidity,—towards which we regret to see an unusual tendency in one or two of his drawings, so different from the vigorous character of his earlier works.

On the whole, we do not think Mr. Jenkins exhibits any great improvement,—although we will not say that there is evidence of his going back. His drawings are perhaps not quite so happy in selection of subject nor so deep in sentiment as those of last year. They are executed with increased care and delicacy,—praiseworthy in itself, but producing oftentimes a littleness of manner which he should correct. A more ample

freedom and sweep of line would increase the beauty of his style. The scenery with which he surrounds his figures, although poetical, has sometimes a tendency to the artificial; and his sentiment, gentle and tender, verges occasionally, on the mawkish. He has an unerring sense of beauty, on which he may confidently rely,—paying more attention to energy of imagination, of which he has heretofore on many occasions proved himself to be the possessor. There is a quaint conception in *Come In* (69); where a very beautiful and gracefully drawn figure of a female reaper is bending over a child just entering a gate, with the hands only of its nurse or mother protruding to receive it. *Shrimper, near Boulogne* is an instance of the overdone sentiment to which we have alluded; and is artificial both in action and in drawing,—besides being deficient in this artist's usual purity of colour. His best drawing is *The Cabin—Brittany* (222); in which the expression of the female gazing on her child is especially charming.

We turn with pleasure to the works of Mr. Duncan,—characterized by the flood of rich and glowing tone with which they come upon the sense. True, also, in their local colour, and full of variety, we see no drawings in the collection which entreat our attention to their examination with a more persuasive charm. *Gleaners* (111) is an evidence of this in all respects. The figures are rich in the glowing sunlight. The sky is very pure, and of that neutral though luminous character which eludes inquiry as to the art by which it was produced.—Mr. George Fripp is an artist who possesses an immense facility in drawing from nature; and we have seen drawings from his hand of careful and studied refinement which led us to expect from so excellent a method of application a very great future result. We cannot but confess that in the present Exhibition we are disappointed. There is no sign of that careful thought and concentrated effort; and his works here have, on the contrary, an exaggeration of manner manifesting looseness of habit. That truth to nature which he had accustomed us to look for in the earlier productions of his pencil, is wanting. *Mayedurham Mill, on the Thames, near Reading* (86), has a true though commonplace air, and is not picturesque. *Bolton Abbey, from the South* (114), is a more picturesque scene, but with very rank colour in the lights. *A Study on the Thames, near Medmenham* (120), is very fresh in colour, but without atmosphere,—and is hard and liney in the drawing. A very forcible production, *Tilly Whim, on the Coast near Swanage* (161), defeats its object by excessive hardness. The rocks look flat and ipsid, instead of solid and firm. The sea is much too blue, and there is not the least sense of atmospheric distance. On the *Coast of Dorsetshire. View looking across Studland Bay* (264) is also decidedly overdone,—although on the whole perhaps the artist's most beautiful drawing here: whilst *The Coast of Lulworth, Dorsetshire* (252)—an otherwise very beautiful work, with the rocks admirable in colour—is spoiled by the rankness and fierceness of the hot colour in the lights.

Mr. J. M. Wright's *Sancho and the Ducken* (265) presents us with his usual characteristics of tameness in colour and light and shade, and the absence of all sense of beauty in female character, accompanied by good and vigorous though vulgar character in the female heads. We are a little startled by the modern costume of Sancho.—We regret to have but one drawing from the vigorous pencil of Mr. Rayner,—and that placed unaccountably high, as it seems to have great merit and is of an unusually ambitious character. This is, *Monks at the Shrine of their Founder* (232). There is a fine impressive character in the action; and, as far as we can judge from the distance, a true devotional expression in the heads of the monks—well contrasted and varied. There are also a fine general tone and great force. Surely these qualities should have entitled the work to a place nearer the eye.—What shall we say to Mr. Palmer, who, with certain evidences of talent and a dream of truth, offers us such eccentricities of prismatic colour run mad? Granted even that a blazing sun in a tropical sky, as in *Robinson Crusoe guiding his*

Left up the Creek (217), might excuse the attempt by such means, though unsuccessful, to give richness and force:—surely in *Wind and Rain* (177) the use of these gaudy and undivided hues is absurd. Mr. Palmer should be contented in the knowledge that his principle is based on philosophic truth, and disguise it from the eye—as in nature—by an exquisite and infinite subtlety. This is the triumph of true art.

What admirer of paintings in water colours will not regret the comparative desertion of Mr. Frederick Taylor. True, in his oil pictures he has shown much evidence of talent,—but here in his peculiar walk he reigned supreme. Excelling in rural and pastoral scenes and in the poetry of the chase—with a full, rich and liquid pencil well suited to his subjects, he possessed a richness of clear colour under the command of a well-studied and comprehensive general treatment that proclaimed the master. He had just so much knowledge of the details of drawing as was demanded for the size of his works, —and we confess we look to him with some misgiving for that more abstruse treatment which will be required for pictures in oil. His change of object has caused the present collection to suffer not only in the quantity but in the quality of his contributions. *Driving Cattle through a Highland Glen* (317) has his usual poetical feeling and felicity of drawing,—but is wanting in freshness. *Return from Otter Hunting* (329) and *a Hacking Party* (356) have a prevailing green tone, that fails of his usual truth. It is only in *Bridge Scene, Highlands* (367), that he appears in his accustomed freshness and purity.—From whatever cause, there is also a paucity of drawings from the hand of Mr. J. O. Finch. Classical in feeling and with a depth of colour and tone reminding us of the treatment of the old masters, there was ever a modest care and conscientiousness tempering his creations to the laws of truth and nature. Bred in the old school of execution, he seems now ambitious of more rigor and precision of touch,—but he is not successful in the effort. In a somewhat novel subject, *A Garden* (144), the effect of this endeavour produces a hard, brittle quality; less observable in *A Land Storm* (360),—though here there is still a softness as the result of an attempted freedom. We like better *Moonlight, a Seaport* (372).

The veteran Prout sustains all the peculiarity of his manner, with its merits and its defects, in unrelaxing vigour. With great breadth of light, and what may be termed a large and intimate appreciation of the obvious characteristics of his theme, Mr. Prout marks his somewhat superficial observation—limited to large facts—with unerring and unflinching precision. Diffuse in topographical interest, his architectural drawings are always pleasing in general tone,—and the description of one answers for all. *Pont de Rialto, Venice* (52) and *At Dresden* (251) are the best that he has given us this year.—The works of Mr. Mackenzie are of a very different character. Pains-taking and minute even to the marking of every stone in the building,—they are merely architectural in the strictest sense, without any pretension to the picturesque or even to the probable in general effect:—the most distant parts being marked with the same minute hardness of line as those near at hand. Yet there is an air of truth in local as well as in general colour which renders them pleasing.—Another architectural draughtsman, Mr. Joseph Nash, with much more ambition for the pictorial, is in his sketches often loosely picturesque in touch and rich in colour. In his more studied and completed works he fails by an added stiffness in proportion to an additional elaboration. His wiry and thin pencilling, with every adjunct of extraneous and picturesque embellishment that a well-stored memory and minute observation can supply, in addition to figures often felicitously conceived and tolerably drawn, fails to give that air of mastery and artistic character which is evidently the object of his ambition. Nevertheless, his drawings in this collection are among the best that we have seen from his hand,—and we have no doubt will be considered by his admirers to be eminently successful. Indeed, looked on as architectural drawings in the strict sense of the term, they are very

beautiful. *Gallery at Aston Hall, Warwickshire* (20), is an admirable example of perspective, filled to abundance with decorative materials; including many figures—well, though somewhat stiffly, drawn. The distance is excellently preserved; though the drawing is covered with some gummy vehicle,—a resource adopted, we presume, to hide the artist's dryness of manner, which destroys all variety of texture. In *Interior of the Hall at Speke, Lancashire* (44), the diamonded pavement destroys the effect of the smaller parts in the rest of the drawing. There is a good though somewhat monotonous preservation of the effect of artificial light in the *Banquet given by Cardinal Wolsey to the French and Spanish Ambassadors at Hampton Court Palace* (160).—*The Old House at Rochester* (128) is a very successful sketch from nature.

Mr. T. M. Richardson is among those who have here excelled all their previous efforts. Some of his landscapes are truly beautiful,—evinced powers that some years ago we had not looked for. Always careful, he was wont to be tame and insipid,—his works having one and all the same tone. He is now more vigorous in effect, more varied in tone, and sharper in execution. *Scene in Glencoe* (189) is an excellent example:—very broad, with figures admirably relieved and well drawn, and the distant mountains in a grand effect of cloud and mist. *Early Morning, Ben y Glo* is also a beautiful work; but with a tendency to the artificial, and a look—to use a hackneyed phrase—somewhat “ten-boardy.”—There is a very successful drawing by Mr. Frederick Nash; who, belonging to the old time school of execution, and having a bad general choice of subjects, has always purity of tone, sometimes carried to excellence,—as in this drawing, *Salisbury Cathedral* (173). A disciple of the same school is, Mr. Gastineau. Numerous drawings in this collection sustain his position of elevated mediocrity. Many small ones are of great beauty of tone,—particularly in the brown hues in which he excels. In his large drawing, *The Lake of Wallenstadt, Switzerland* (109), the mountains are painted with more than ordinary success.

Mr. Evans, of Eaton, is very successful in this Exhibition. *Loch Vach, Death of the Otter*, is an excellent specimen of his power,—perhaps better than any other that we remember to have seen. With majestic hills under the effect of mist and rain, and a small lake in the middle distance,—the figures are thrown picturesquely about a heathery and broken foreground. The whole is very pleasing and true. In *Return from the Hill, Glen Tilt from Ben y Glo* (101), the figures are of a size beyond this artist's power of drawing, and the horses are very indifferent.—Of Mr. W. C. Smith we may say, that we wish there were fewer of his works and more merit in the few. We speak thus because, acknowledging his power, we believe he does not do justice to himself. He seems rash and indifferent. Attacking all subjects—landscapes, marine views, and even interiors—he achieves excellence in none; and though with great mastery of hand and occasionally much truth to nature in his colours. His best effort is *Near the Long Walk, Windsor* (97), which is very crisp and fresh, and of good force of colour. His most important one, *Cader Idris, from Dolgelly* (108), seems good as far as we can judge from its high position,—with a somewhat singular effect and a well-managed gleam of sun on the top of the mountain. His marine views look meagre and cold, though sharp in execution. The two *Interiors*, (145) and (154), are slight but effective. Those remaining, which we think among the best in their look of truth, are Nos. 42, 79, and 97, and a large one, *Ben Nevis, from Loch Eil* (89). The mountain is very picturesquely drawn.

Mr. W. Turner has several of his well-known elaborate imitations of the details in landscape; some with the verisimilitude but not the large and comprehensive look of truth. *Yew Trees in Kingly Bottom, a part of the South Downs near Chichester—the Tumuli on Bow Hill in the background* (16) and *Scene near the junction of the rivers Teis and Cherwell—Evening* (50) are among the best.—Mr. Nesfield, always fresh and clear, would with a little more of the look of nature be an

excellent artist. *The Swan's Nest* (325), a rather novel subject, has a tree very carefully elaborated,—and, though the greens in the foreground are false in colour, is altogether a good specimen of this artist's power. We look with less pleasure on *The Giant's Amphitheatre, near the Causeway* (136), although the choice of the point of view is magnificent.—Mr. Bentley has many excellent drawings, exhibiting much more refinement and delicacy than was his wont. *Mountain Scene, Snowdon, taken from Tremadoc* (48), is a beautiful example.—There is good choice of subject with great dexterity of hand in the works of Mr. Branwhite. *Near Bettles y Coed, North Wales* (26) and *A Dull Day in January* (146) exhibit this; but there is in them such a dreary opacity and huskiness of colour as to make his works at first sight repulsive.

We must not forget to mention the excellent drawings of fruits and flowers by Mr. Vincent Bartholomew—which want only a little more texture to be among the highest of their class:—and we must allude also to others in this walk of art by Mr. Rosenberg and Miss Harrison, who are both progressing. Mr. Rosenberg has also a drawing of *A Dead Peaken* (102), very picturesquely disposed.

LEAD STATUARY.

I doubt not every true lover of Art will feel grateful to your Edinburgh correspondent for his excellent letter on the subject of the fitness of lead as an economical and most perfect substitute for bronze or other costly material for statuary and other sculptural works of Art.

I trust the subject which he has brought before your readers will receive all due attention from those who practise, as well as from those who desire to encourage, this noble department of Art.

The object which I have in view in intruding on your attention on this occasion is to confirm, as a practical man, the perfect fitness of lead as a substitute for all such works of Art as have hitherto been executed in bronze or marble; and to add that, owing to the comparatively low temperature at which lead melts, and the ease and perfection with which it can be cast into the most intricate and delicate forms, our artists may resume that admirable system of casting groups of statuary and other complex sculptural designs which was in use during the finest periods of Greek and Italian art,—namely, by the employment of wax as the material for the original work, which yields such perfect facility for the execution,—and when completed coating or enveloping the wax original in plaster of Paris, and then melting out the wax, and so leaving a most perfect mould, be the intricacy or complexity of the original ever so great. By this mode our artists may reveal in the most difficult “undercutting,” and be certain to bring forth a metal casting as sharp and perfect in all the integrity of its parts and minute details as was the original.

The addition of about five per cent. of antimony to the lead will give it not only great hardness, but enhance its capability to run into the most delicate details of the work. As to the durability of lead for such works of Art, any one who has observed the next to no waste which has taken place in lead exposed on the roofs of ancient buildings, will have in this way most abundant and satisfactory proof that it is in every sense of use as durable a material as bronze when subject simply to atmospheric action.

It would give me pleasure to enumerate several practical details in respect to the employment of lead for the purposes in question,—as also to detail the process of moulding hollow statues, &c.,—should you or any of your readers think such information worthy of your attention.

I am, &c. JAMES NASMYTH.

FINE-ART GOSSIP.—The seven days' sale which is nearly concluded at Messrs. Christie's of the almost innumerable studies of the late W. Etty, R.A., has been one of the least fortunate circumstances connected with the career of the great colourist. Dying possessed of ample means, and with but few persons to inherit his property,—the determination to expose to the world a number of studies of the nude which the painter intended only as preparations for his pictures, is one which has not hesitated to postpone the artist's reputation to the desire of swelling the amount of

his administrative estate. A mass of studies have thus been let loose upon the town little calculated to enhance the credit of the great painter, — putting into the possession of any casual person works whose purer aim and intention might be mistaken, and likely to have a mischievous influence on the younger artists of the day.—A sure consequence is, that many of these studies will be used, not for investigation, but for adoption; fostering that spirit of plagiarism which at this moment covers the walls of our exhibition rooms with pictures manufactured after the most approved modes and conventions which Mr. Etty adopted. The sale of these studies is likely to be as pernicious to art as to morals.

Among some superior specimens of carving lately executed by Mr. Rogers, which were exhibited on the tables at Lord Londesborough's *conversazione* on Wednesday evening last, we were much impressed with a head-piece intended for a cradle executed for Her Majesty, containing the royal arms most tastefully included in arabesque device. The beauty of the design was even surpassed by the execution, — which more nearly resembled, in the delicacy of its relief, the character of a chasing than the boldly pronounced aspect of a wood carving. Though small in its dimensions, this may almost be looked on as Mr. Rogers's *chef-d'œuvre*.

MUSIC AND THE DRAMA

MISS DOLBY and Mr. LINDSAY SLOPER beg to announce that their ANNUAL GRAND MORNING CONCERT will take place at the HANOVER SQUARE ROOMS, on Tuesday, the 14th inst., to commence at Two o'clock precisely. Vocalists: — Miss Catherine Hayes, Miss Dolby, and Miss Birch, — Signor Marras and Signor Marchesi. Instrumentalists: — Signor Piatti, Messrs. H. C. Cooper and Lindsay Sloper. The orchestra will be complete in every department. Leader, Mr. Willy. Conductors, Messrs. Benedict and Lavenu. Tickets, 7s. each; to be had of the principal Music-sellers; Stalls 10s. 6d.; — to be procured only of Messrs. Cramer & Beale, 201, Regent-street, Miss Dolby, 2, Hyde Street, Manchester Square, and Mr. Lindsay Sloper, 7, Southampton Place, Hyde Park Square.

MISS BIRCH and MISS ELIZA BIRCH beg to announce to their Friends and the Public, that their CONCERT will take place on Wednesday evening, the 13th of May, at the HANOVER SQUARE ROOMS, under the immediate patronage of H.R.H. Prince Albert and H.R.H. the Duke of Cambridge. Vocalists: — Misses Catherine Hayes, Eliza Birch and Miss Dolby, Madame F. Lablache and Miss Birch, Misses Lockey, Whitworth and H. Phillips, — Signor Marras, Marchesi and F. Lablache. Pianoforte: — Miss Clara Loveday. Flute: — Mr. Richardson. Violin: — Mr. H. Blagrove. Conductor: — Mr. Lindsay Sloper. Leader: — Mr. Willy. — To commence at eight o'clock. — Tickets, 7s. each; to be had of the principal Music-sellers and of the Misses Birch, Stalls, 10s. 6d. each; to be had only of the Misses Birch, at their residence, 20, Hereford Street, Park Lane.

NEW PUBLICATIONS.

Novello's Part-Song-Book. — Edited by Edwin George Monk, Mus. Bac. Oxon. No. 1. — "Let the miller and apprentice," wrote Walter Scott, some thirty years ago Mr. Hickson or Mr. Hullah were thought of—"have their ballad, and have it such as they can understand,—let the seaman have his tight main-decker, and the Countess her tinselled canzonet." Even in our most barren musical epochs the want and the value of popular songs have been owned, and their creation, therefore, has been considered as a task honourable alike to poet and to composer. Here is the newest attempt to meet the want; made under a more liberal dispensation,—but made too carelessly, and on too low a standard of excellence to merit success. This, indeed, might have been clearly predicated from Mr. Monk's prospectus — which dwells on the "painful want of refinement and unmeaning frivolity of the words of the old English madrigals and part songs," — announces a collection of concerted pieces, "the words of which should not only be inoffensive, but calculated to encourage a vigorous and cheerful tone of mind, equally removed from coarseness and sentimentality," — and then, in a later paragraph, promising "songs adapted to the various seasons, sports, and occupations of life," spoils all by stating "that the words will be chosen more with a view to liveliness and expressiveness than to any aim after literary merit." Such a canon of selection is unmeaning,—and therefore behind its time. Liveliness and expressiveness and adaptability to music go far to constitute "literary merit" in a song,—nor is there such a thing as a song good for music which does not possess fancy, sense, completeness and euphony. Why, then, commence a new popular undertaking by flying in the face of admitted truths? Why attempt to set up class-barriers, to revive class-prejudices, and to depreciate rather than to raise the standard of Art by professing to divorce two

things which are inseparable? Are the songs of Shakspeare not popular? Or coming to a more modern date, those of Körner, Béranger, Burns, Moore, Baillie, Barry Cornwall? Why pretend that what is unpoetical can furnish fit field for the exercise of the art nearest akin to poetry? This first number of itself exhibits the folly of such a course. Here is a 'Cricketer's Song'—intrusted to Mr. Macfarren to set—the words of which can neither be set, said, nor sung without a laugh at their silliness and unfitness. In the first place, the idea of dramatically putting a game at cricket into a part-song, is absurd. We are out of breath with the bare idea of singing on such an occasion. But were such a choice admissible—text more oddly unmusical than what lies before us has not been often achieved. In the starting lines

Bestir ye, bestir ye, bestir ye,
My merry, merry, boys.

This "stir ye" would baffle even Mrs. Shaw's powers of enunciation to deliver rapidly, without twist, twang or change of vowel. The refrain is no less whimsically intractable,—

For crick-et, noble crick-et,

The first of all our joys!

To sing this without burlesque cacophony would be next to impossible. In 'The Boating Song' we are called on to sing, or to listen to, nothing less edifying than these following admonitions,—

Doff coat so prim and neckcloth,
Doff daintiness and pride, &c.

Now, we cannot but think that words having "literary merit" might be found as lively, as expressive as the above, and far more musical. We are as averse as Mr. Monk to the euphuism in which the *Sir Piercie Shagtons* paid court to England's *Oriana* — we are as anxious as *Perdita's* self that *Autolykos* or other "vagrom" ballad-monger shall use no "scurrilous words" in his tunes; but we cannot consent to the dissemination of verse professing to be manly,—which is in reality the veriest namby-pamby, less poetical than the Canticles of Catnach or the madrigals of Moses & Sons,—nor believe that any good part-songs or part-singing, any healthy impulse or intellectual pleasure, can come of it. In all good will to the 'Part-Song-Book' and its proprietors, we offer these plain suggestions while there is yet time to lay them to heart and to profit by them.

HAYMARKET.—On Thursday, the new and long-expected comedy by Mr. Douglas Jerrold was produced. Its title, 'The Catspaw,' sufficiently perhaps indicates the satirical animus of the composition. Nor will its tenor and substance disappoint those who look in it for caustic irony and severe sarcasm on the follies, the selfishness, and the vices of man. In working out his design, the author has been careful of his dialogue and indifferent to his story. The action of his play is defective; but jest, repartee, odd allusions, and strange verbal combinations are abundant. Allowing for the extreme in this species of excellence into which Mr. Jerrold is apt to run, and for the corresponding deficiency in the more substantial quality of dramatic work which it necessitates, we have before us a production which deserves more success than it is likely to command.

The plot of the piece is so connected with the acting, that we must treat of both together. Mr. Keeley was the representative of "the Catspaw," — and a performer more at home with his part could not have been selected. His mighty doings in a small vulpine way—his cunning that never sees beyond his nose, and scarcely serves to keep that prominent member out of peril—his trivial and ready-made expedients against great and pressing dangers—and his final defeat, notwithstanding all his double dealing—are things to be seen and heard in order to be appreciated. Mr. Snowball (such is the name of the victim of his own selfish devices) has the chance of preventing a Chancery suit by marrying a widow, Mrs. Peachdown (Miss Reynolds), but he prefers law to matrimony. The widow makes advances,—but being repulsed, is ready to show what "a fury" a "woman scorned" may become. This, however, she does in a quiet way, and after the manner of a *coquette*,—leading her victim on into a declaration; until, finding that the suit is going on in her favour, she wheedles

him into a dilemma, and makes him the author of his own ultimate rejection,—resigning herself to her real lover, *Captain Burgonet* (Mr. Howe). The latter, teased out of his patience by the uncertainty of his position, had, in turn, become the plague of Snowball, who to escape a duel feigns to be paralyzed by rheumatism. As the play advances, we find that the lady has a *penchant* for medieval manners, and manifests something of romance in her disposition. This, however, is the mere colouring of character, and has but a slight hold on the plot and persons. The impersonation next in importance to Mr. Keeley's is that of Mr. Wallack—*Doctor Petgoose*—who exercises dominion over the "Catspaw" by means of his "Fill of Paradise,"—which, as household physician, he constantly prescribes. This is more of a well-intended than a well-executed character. It grows monotonous before the end of the play, and we fear that Mr. Wallack will pronounce it an up-hill part. The character (or rather "three single characters rolled into one") given to Mr. Webster, though more suitable in kind to the actor's powers, is (excepting as a vehicle for some clever hits at the follies of the day) a more elaborate failure. *Coolcard*, alias *Busby Knox*, M.A., alias *Chevalier Podory*, a begging-letter impostor, and, therefore, one of the literary fraternity, comes on without proper introduction, is a foreign appendage to the story, and before the end becomes an inexplicable mystery. More satisfactory is one *Appleface*, by Mr. Buckstone,—a drummer, who, outstaying his furlough by getting drunk, might have incurred punishment as a deserter but for a confiding alibi, *Rosemary* (Mrs. Keeley). This personage is connected with the fortunes of the piece by intelligible links. Assuming the disguise of a lawyer for the nonce, he comes into contact with a walking lady of the drawing-room, *Cassandra* (Mrs. L. S. Buckingham); and just at the moment when poor Rosemary had sacrificed the whole of her savings in purchasing his discharge, is found at the feet of her more fortunate rival,—who, however, contrives to place the faithful Rosemary's hand in his instead of her own. This was the best situation in the comedy.—The writing and acting throughout are brilliant and masterly, the stage appointments appropriate and costly, and the applause of the audience was frequent and hearty.

At the fall of the curtain the performers were recalled,—and Mr. Jerrold himself was summoned to receive the gratulations of a crowded house. We would, however, strongly recommend some reduction in the last act, particularly in the winding-up. The thread of the dialogue is extended much beyond the interest of the argument,—notwithstanding that a few of the best witticisms are assigned to this portion. Whatever may be the run of the drama, Mr. Jerrold's reputation will not suffer by it as a writer of brilliant conversation, pieces,—in which he has not been exceeded by any writer since Ben Jonson.

We will take this opportunity of calling Mr. Webster's attention to a fact which, whether the result of accident or of design, demands his correction. If that of which we complain be an accident, it is an inconvenience,—if designed, it is, in addition, a wrong. The wicket at which the free list obtains its cheques was kept obstinately closed against admission until the clock was on the stroke of seven,—raising the suspicion that the object was to fill the house and occupy the places before the Press was admitted. Now, we, for one member of that Press, will not accept an admission on such conditions. If the right to enter does not imply a place in the house, we refuse to consider ourselves members of a "free list." We are ourselves always consistent in refusing to accept any place of privilege or any extent of accommodation, when offered, larger than is expressed by the usual order,—and therefore expect that order to be a reality, in all necessary incidents, if we are to continue to use it.

PHILHARMONIC CONCERTS.—The first act of Monday's Concert commenced with Beethoven's lovely and fanciful Symphony in F: the other three instrumental pieces were "leather and pyriella"—the pretensions, purposes and powers of

the establishment considered. The Philharmonic Directors show themselves resolute in mismanagement with a steadiness worthy of a better cause. Like the Irish gentleman reduced to cry in the streets mutton pies—who perpetually added to her cry "I hope nobody hears me"—they cling whimsically to every old-fashioned *placebo* which can compensate for inevitable improvements. They seem unable to commit an act of progress without atoning for the same by some expiatory piece of retrogression. Having discreetly appointed the best Conductor in Europe, they give up all pretext at trial of new music. To prove the sincerity of their repentance over the amended state of their orchestra, they have this spring racked their ingenuity as far as possible to deprive their *solos* of interest and variety. With enlarged resources, they seem humbly retiring into the dimensions of a hole-and-corner association for the support of mediocrity. The above censure is emphatically claimed by the infliction of one of Haydn's most hackneyed Quartetts on Monday. The grandest composition of this family is on every principle of sound taste indefensible at an orchestral concert. But, as if to try patience to its utmost, the players were not the best within reach: and (supposing it a Median and Persian law that certain players must be heard, let the claims of others be what they will) they had already been liberally exhibited this spring. No courtesy to four meritorious instrumentalists should screen the Directors from the most unsparring reproof—as a body acting with an exclusiveness discreditable to themselves and to the concert which they profess to manage.—Their vanity, by keeping national progress back, is as objectionable as the venality which would thrust foreign incompetence forward. Sooner or later its baneful effects are sure to be felt. The other *solo* was Mozart's F.F. Concerto in C minor, played by Mr. Lindsay Sloper, who played it well. But, as we remarked on the occasion of his Concert last Spring [vide *Ath.* No. 1124], it is a Concerto fit for an Ancient Concert:—and even there, would sound more obsolete than the more frankly antique music of the Scarlattis and Bachs.—The opening *allegro* wants the animating hand and the improvisatory fantasy of a Mendelssohn to give it such brightness and interest as we now-a-days expect. The over-frequent repetitions of the melody in the slow movement would gain by the judicious use of ornament,—and we should hardly accept him as a wise composer now-a-days who by way of *suite* to such a *largo* threw his *finale* into the form of an air with variations, virtually reducing two-thirds of the Concerto to two airs, with "changes."—It is absurd to speak of such a piece as the best which could have been given. We are glad, however, after such well-merited complaint, to record that one pianoforte novelty may be expected ere the season ends, in the shape of a new F.F. Concerto by M. Benedict. We hoped, by the way, to have heard his new *Fest Overture* during the series.

The first act was closed by a new MS. overture to 'The Tempest,' the composition of Mr. Griesbach. That there is not much in a name Shakespeare has told us; but since Mr. Griesbach chose a title which calls up visions of a storm and a seer, of *Ariel* and *Caliban*, we expected something ethereal and fantastic in composition, and were disappointed by what was proffered instead,—an overture in places clever and brilliant, but patchy and wanting character and freshness of idea—which should hardly have been promoted to the programmes of a concert where it seems as if no place can be found for any recognized or untried composition by Mr. Macfarren.

It was a piece of Philharmonic Direction, to perform the 'First Walpurgis Night' of Mendelssohn after patience had been worn out and spirit washed away by a first act so long and uninteresting. The *Cantata* was superbly performed. Our players are now beginning to relish the opening 'Foul Weather' Symphony, with its delicious "breathings of spring" gathering and swelling into the lovely May chorus (an introduction to rank with the lovely first choruses in 'Euryanthe' and in 'Guillaume Tell')—and the consequence is, that our audiences are beginning to understand and enjoy in proportion. The subsequent portions of the *Cantata*, too, were

delivered with great force, intelligence and spirit. The singers were Miss M. Williams, Mr. Benson and Mr. Phillips.

MUSICAL UNION.—An entertainment of greater interest and higher quality could not have been given than the fourth concert of the *Musical Union*. Herr Ernst was the leader,—M. Heller the pianoforte player; and the selection comprised a Quartett by Haydn, Beethoven's grand Trio in B flat, three of the beautiful 'Pensées Fugitives' by Ernst and Heller, and the posthumous Quartett of Mendelssohn mentioned in the *Athenæum* last week. The last work is one to be dwelt on, not merely as a "song of the swan," but for its intrinsic beauty and peculiarity of character. It is hardly possible to surpass this Quartett as an expression of impassioned melancholy conveyed in the grandest forms of composition. Written (as its author himself told us, a few weeks before his death) with the express purpose of withdrawing his mind by the exercise of his art from a deep distress, the profound woe and noble elevation which pervade it entitle the work to be registered among the most pathetic and lofty pages of poetry in Music existing. Its executive difficulty is extreme,—but in no case illegitimate: its thoughts are of the loftiest order,—yet nowhere under pretence of transcending mortal sublimity do they lose themselves in chaos. For most admirable is it to see how,—while the poet pours his very "soul of sorrow forth" with an elegiac abandonment precluding all idea of measured step or regulated expression—the artist's rhapsody never becomes raving, nor does his grief ever take those theatrical and fragmentary forms of start, spasm, and outcry which are so easy to be simulated by emotion less real and intense,—and which offer resources of evasion so tempting to incomplete or half-taught invention. In particular, the first *allegro* and the *menetto*, both in F minor, seize the ear on a first hearing as much by their simplicity of form as by their intensity of fervour. The themes of the latter are as catching as though Strauss or Rossini had thrown them out; while "Philosophy's self" could have devised no *motivi* severally more desolately, impetuously sad, and more quaintly sombre, than those of the movement and of its *trio*. The slow movement in a flat major is less gloomy, less despairing, perhaps,—but not less pathetic. It is a lament of most deeply melancholy sweetness; beautifully written, but hard to render from the fulness of meaning which lies in every phrase,—in which, while not a note can bear to be slighted, the least super-sentiment would bring on a heaviness fatal to the whole effect. The *finale* in F minor, on a theme with boldly-marked synopses, worthily concludes this touching and high poem. Its *coda*, as an instance of brilliant executive passage-music turned to the expression of woe the most agitating and wild which "heart of man can conceive,"—though totally different in its spirit, may pair off with the impassioned *finale* to Beethoven's pianoforte Sonata in C sharp minor. On the whole this Quartett must be accepted, without contradiction or question, by all competent witnesses, as among the masterpieces of music. As a revelation of a mood of mind, it is as unique after its kind as Byron's 'Dream' in verse or *Hamlet's* soliloquies in drama.

HER MAJESTY'S THEATRE.—The appearance of Signor Baccarelli in 'I Puritani' was, with us, decisive of the rank which he must hold at present. Charming though his voice is, it becomes fatigued earlier in an opera than any tenor voice in our recollection. Then, he is obviously neither a good musician nor a good vocalist,—being apparently ill at ease as soon as he gets out of eight-bar phrases,—and neither taking his breath nor producing his tone according to a good method. Thus we rate him as in the third class of "stars"—applause and *encores* counting for nothing in a theatre where Favanti and Lind, Parodi and Sontag excite like raptures.—Undeterred by the limited success of the Swedish lady in 'I Puritani' [vide *Athen.* No. 1084], Mr. Lumley has thrust the more delicate voice and less dramatic talent of Madame Sontag into that most exhausted of operas. Such remorseless misuse of this beautiful singer is painful. In a part which must be

at once forcible, brilliant, and impassioned, her success could not be commensurate with the strain on her powers. Throughout the evening Madame Sontag sang like the finished vocalist she is. She was *encored* in the *Polacca*, in spite of the grotesque noises in the accompaniment made by Signor Lablache. These amounted to a self-forgetfulness which must not pass without reproof, as neither artistic nor courteous to the Lady on the stage whom it was his business seriously to support. In the *finale* of the first act Madame Sontag produced small effect; in the grand *cavatina* of the second she was careful and elaborate rather than expressive—treating the *cabaletta* as though it were a *broidery-stock*, and not an outpouring of "most extracting frenzy." The soul of the past was not there—and fatigue was most unmistakably to be heard in her voice, which may abide "wear," but will not abide "tear." The orchestral and choral performance was nearly as bad as possible. The programme of the Concert for Monday next is magnificent;—but why must Mr. Lumley use the name of Mendelssohn to "make up a show" in his bill, when, according to his programme's own showing, not a piece by Mendelssohn is to be performed?

ROYAL ITALIAN OPERA.—The novelties in this year's cast of 'Les Huguenots' are, Mlle. de Meric as *Urbano the Page* and Herr Fornes as *Marcello*. The young lady, though of course as a singer not comparable to Mlle. Alboni, performed her vocal task (for the *rondo* in the garden scene is a task) with great spirit and a fair amount of executive power,—and acted her part excellently, being the very Page of historical fiction. Herr Fornes shows no signs of being drilled into shape, but rather the reverse. His *Marcello* was in every respect bad,—the singing thereof at once noisy and toneless, the pronunciation of Italian outrageous, and the total disregard of everybody save himself and of everything save the greatest number of opportunities for bellowing very injurious in the concerted pieces. Nor can we admire the action of Herr Fornes—which under pretext of character exhibits the coarse ruggedness of a minor German theatre. He is so rapidly sinking to his level that retrieval by assiduous study is now next to impossible:—let us hope not quite so. Madame Gisi, according to her wont, has, by performance, so improved her conception and finished her execution of the part of *Valentine*, that it now ranks among her very best characters. In the duet in the fourth act, Signor Mario leaves behind him all former *Raouls*. His acting is almost fearful in its conflict of passion. This fourth act (abiding by the original division of the score) in itself contains answer in full to those who marvel why the old-fashioned undramatic operas will please no more. Be the science, the fertility, and the originality of Meyerbeer what they may, his works at once mark and make an epoch.—His 'Robert' is now positively announced for next week.—Rumour says, moreover, that Donizetti's 'Parisina' is about to be produced for the return of Signor Ronconi.—The first Morning Concert of the season was given yesterday.

ST. JAMES'S.—French Plays.—A stronger cast than Mlle. Denain as *Clarine*, Mlle. Nathalie as *Zoé*, M. Samson as *M. de Miremont*, and M. Regnier as *Bernardet* could hardly be afforded to M. Scribe's 'La Camaraderie' in Paris. Accordingly the play went so brilliantly as to make us regret that the treat could not be oftener repeated. In itself the drama, whether as a picture of manners or as a work of art, is full of matter for speculation. If we accept 'La Camaraderie' as a glance at the *salons* of Paris under *Le Roi Citoyen* made by *Amodée*, who can wonder at the election of M. Süe by Socialists under universal suffrage as a phenomenon insulated and astounding? The play is the very comedy of corruption;—not the corruption of a Dubois or a Dubarry, nor of a diamond-necklace imposture, nor of a *poissarde* orgy, nor of police *espionnage* under the Empire, nor of monkery under the Bourbon restoration,—but a "corruption worse corrupted" than these, possibly consequent on them—a huckstering, shop-keeping, busy, vulgar

corruption, in which no grand passion, such as love or hate or superstitious ambition, could have place,—but, instead of these, petty self-interest urging a shameless crew of men and women up all conceivable back stairs in search of place and pelf, without the old pretences of blood, or beauty, or high breeding, or wit, or philosophy. Hence, the mirth quickened by 'La Camaraderie' has in its quality so much of contempt as to exhaust rather than to enliven the spectator. Possibly, the meanness of motive "common and proper" to almost all his *dramatis personæ* may have been felt by M. Scribe as a hampering influence, for certain it is that the play wants character. We are shown coterie intrigue in many masks, foiled or contrasted by *Edmond de Varennes*, who personates incorruptible honour,—yet is finally made to succeed by coterie intrigue, exerted without his knowledge! We have the Doctor, and the old Peer, and the Peer's young wife, and the booby *Rigaut*: all old practitioners, and all distinct—all, however, (with the exception of *Bernardet*) rendered in the merest possible outline, without a trace of those delicate fillings-in and rich colours which raise the painter above the penciller. After the play has been played out, no new acquaintances come home with us to take their place among our objects of speculation. It contains smartness of dialogue in admirable proportion, (for, unlike Sheridan, M. Scribe is not surfeitingly smart,) capital adroitness of construction and climax of interest,—the quintessence of artifice as distinguished from art,—but no *Figaro*, no *Misanthrope*, no *Tartuffe*: no such deep reality as freshens and points and flavours all real comedy,—lacking which, however vivaciously "the thorns may crackle under the pot," the fire will go out when the first sparkle is over.—To narrate this "tale of the coterie" within a small space would not be easy; nor is it needed, since M. Scribe has his readers by the thousand in this country. But we must repeat that the acting was admirable: an excellent warrant to ourselves that in seeking grace, finish, conversational ease and nature for comedy we are not demanding the roc's egg. The zest with which it was enjoyed is another proof (were proof needed) that famine and grosser fare have not destroyed the English play-goer's palate, in spite of the obstinate folly of our caterers.—Mdlle. Denain and M. Samson have given place to M. Lafont.—Last evening M. Augier's 'Gabrielle' was to be performed, with M. Regnier and Mdlle. Nathalie in their original characters:—of which we must speak another day.

STRAND.—A new farce, under the title of 'Not to be Done,' was successfully produced on Monday. It is a piece of somewhat broader character than those usually selected by this management. The humour, however, is not to be mistaken, and justifies the experiment. Two friends, *Jonas Downyway* (Mr. H. Farren) and *Edmund Quick* (Mr. L. Murray) have wagered with each other as to the priority of their marriage,—the penalty being that at a twelvemonth's end the Bachelor shall pay to the Benedict one hundred pounds. Quick gains the start; but Downyway, "not to be done," feigns a previous marriage with one *Sally Johnson* (Miss Marshall)—who is, however, affianced to another. Quick gets scent of the plot; and passes himself off, successively, as the father and mother of Sally—an over-jovial cobbler and a sadly snuffy old lady—to the annoyance of Downyway's uncle; who is so shocked at their vulgarity that an explanation becomes necessary. The interest centres in Mr. Leigh Murray; who showed himself in the assumptions alluded to capable of more variety than he has hitherto exhibited, and well merited the applause which he received.

MUSICAL AND DRAMATIC GOSSIP.—Out of respect to the memory of one who was an indefatigable and generous woman, and a thoroughly trained professor of her instrument, we deviate from our usual course to announce that Mdlle. Dulcken, a graceful and accomplished pianist, intends to establish herself in London as instructress of the pianoforte.

We are unexpectedly in circumstances to accredit the rumour which described the tenor voice of Mr. Augustus Brahman as excellent beyond common ex-

cellence. With due preparation on his part, and the co-operation of Mr. Sims Reeves, an English Opera House might now be nearly as well tenored as our Italian theatres. In basses we are for the moment poorer than we ought to be.

Armies of minor musicians are arriving from the Continent in a number which is bewildering. A general remark made in our hearing, the other day, is worth noting:—"How blasé," said the speaker, "are these young people, as compared with the real geniuses of other days in whom creative instinct was accompanied by eager curiosity." Possibly the musician, now-a-days begins to gain too easily, as well as to live too young:—at all events into the justice or prejudice of the above criticism it might not be unwise for every one concerned to make inquiry.

Three grand choral performances have been given this week, to the amazement, we should imagine, of such among our foreign guests as have been disposed to patronize London as a town which "pays without understanding." These have been 'The Creation,' by the *London Sacred Harmonic Society*,—"The Messiah," for the *Royal Society of Musicians*,—and Handel's 'Israel' by the *Sacred Harmonic Society*. Contenting ourselves with a simple enumeration of these, we must be brief in specification of the minor benefit concerts which have been also held this week.—*Signor Bricciardi*, who has commenced a series of three *Matinées*, is certainly, to our thinking, "the flute of flutes,"—M. Heinemeyer, Signor Ciardi, and M. Dorus not forgotten. The Italians are right royally excellent when they are good as instrumental players:—witness Signori Dragonetti, Piatti, Cioffi, Bottesini. Can this be explained apart from their southern genius on the theory thrown out in the foregoing paragraph,—because in instrumental music they are less *blasé* than Germans, French, or English? If this be so, we may look for a new symphonist or quartett writer from among them.—M. *Blumenthal*, who has received his friends this week, "goes out" on the argument of grace in pianism rather than of power, originality or classic merit. But in these days of brute force and mechanical readiness grace bears a high value, approaching to that of a lost secret; and, we think, evidencing both courage and genius. Thus M. *Blumenthal* well deserves the popularity that he has gained in private circles as a player of *Élégies*, *Notturmi*, &c. Signor Mario's singing at M. *Blumenthal's* *Matinée* was remarkable in its beauty and delicacy for even Signor Mario.—Besides the above, *Don J.* and *Don R. de Ciebra's* concert was held on Wednesday,—and yet another pianoforte *soirée* with a capital programme by M. *Billet* yesterday evening.

The *Liverpool Philharmonic Society* seems able and willing to open its doors to novelty, without disgusting its resident professors or alienating its subscribers. Recently the appearance there of M. *Silas* took place. We now hear that Mr. C. Horsley is engaged to perform a new pianoforte Trio of his composition at a concert in the course of next week.

MM. Scribe and Halévy were to arrive in London a day or two since, to superintend the preparations of 'La Tempesta' at *Her Majesty's Theatre*.

MISCELLANEA

The Poet Bowles.—The Canon's absence of mind was very great, and when his coachman drove him into Bath he had to practise all kinds of cautions to keep him to time and place. The poet once left our office in company with a well-known antiquary of our neighbourhood, since deceased, and who was as absent as Mr. Bowles himself. The servant of the latter came to our establishment to look for him, and, on learning that he had gone away with the gentleman to whom we have referred, the man exclaimed, in a tone of ludicrous distress, "What! those two wandered away together? then they'll never be found any more!"—The act of composition was a slow and laborious operation with Mr. Bowles. He altered and re-wrote his MS. until sometimes hardly anything remained of the original excepting the general conception. When we add, that his handwriting was one of the worst that ever man wrote,—insomuch that

frequently he could not read that which he had written the day before,—we need not say that his printers had very tough work in getting his works into type. At the time when we printed for Mr. Bowles, we had one compositor in our office (his death is recorded in our paper of to-day) who had a sort of knack in making out the poet's hieroglyphics; and he was once actually sent for by Mr. Bowles into Wiltshire to copy some MS. written a year or two before which the poet had himself vainly endeavoured to decipher.—*Bath Chronicle*.

Lines by Robert Southey.—

[From an Unpublished Autograph.]

The days of Infancy are all a dream,
How fair, but oh! how short they seem—
'Tis Life's sweet opening Fraught!

The days of Youth advance;
The bounding limb, the ardent glance,
The kindling soul they bring—
It is Life's burning SUMMER time.

Manhood—matured with wisdom's fruit,
Reward of Learning's deep pursuit—
Succeeds, as AUTUMN follows Summer's prime.

And that, and that, alas! goes by;
And what ensues? The languid eye,
The falling frame, the soul o'ercast;
'Tis WINTER's sickening, withering blast,
Life's blessed season—for it is the last.

—*Dickens's Household Words*.

Ancient Coins.—An interesting numismatic discovery was lately made on some land at Filchberg. The spot is a somewhat steep hill, standing apart on the left bank of the Roselle, and commands the road from Sarrelouis and that of Sarrebrück. From time immemorial it has been considered important as a military position. The Romans certainly possessed very considerable establishments there. In the thirteenth century the ruins of a temple dedicated to Mercury were still to be seen on the spot. The researches which have been made there at different times have resulted in the discovery of numerous traces of ancient edifices. On recently building a wall in the immediate neighbourhood, it was necessary to remove some heavy masonry partially covered with the ground; and in the body of it was found a cavern closed by means of large blocks of stone. This cavern, independently of several mishapen objects and some common vases, contained a common earthen basin, a rather considerable number of Roman coins and medals of nearly all the princes of the Flavian family,—amongst others of Constantia Chlorus, Constantine and Julian. Others are of an earlier date. There is one of Trajan, in silver, which is very well preserved,—a copper coin of Alexander Severus and another of Marcus Aurelius. Two very rare pieces were likewise found bearing the name and effigy of *M. Lat. Cusianus Posthumus*, one of the thirty tyrants under Galien, a valiant captain who reigned seven years (260 to 267) over Gaul, Spain and Britain.—*Brussels Herald*.

Curious Epitaph.—The following curious inscription appears in the churchyard, Peway, Dorsetshire.

HERE LIES THE BODY

OF

LADY O'LOONEY,

GREAT NIECE OF BURKE,

COMMONLY CALLED THE SCULINE,

SHE WAS

BLAND, PASSIONATE, AND DEEPLY RELIGIOUS;

ALSO, SHE PAINTED

IN WATER COLOURS,

AND SENT SEVERAL PICTURES

TO THE EXHIBITION.

SHE WAS FIRST COUSIN

TO LADY JONES;

AND OF SUCH

IS THE KINGDOM OF HEAVEN.

—*Dickens's Household Words*.

TO CORRESPONDENTS.—H. B.—S. V. H.—E. F.—A. H. P.—G. H.—L. N. E.—received.

THE BELL FOUNDER OF LIMERICK.—We have received from Mr. Mac Carthy, whose poems we reviewed in a recent number (*ante*, p. 439), an answer, very courteously worded, to some remarks which we ventured to make on his poem of 'The Bell Founder.' Mr. Mac Carthy states that this poem is not indebted to him for its final incident, which we had condemned; being founded on an old and well-known legend of Limerick,—the bells of whose Cathedral are recorded to have uttered the airy voices which fell with healing on the heart of the wandering Bell Founder. We state the fact, at Mr. Mac Carthy's request; but add that he, being responsible for the selection of his subject and its treatment with a view to its final moral, our objections to the poem as a work of art—and to the offensive suggestion raised by its latter portion taken in connexion with the school and circumstances to which throughout our article we had referred,—remain untouched.

Veritas and other correspondents will see that they are answered.

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5,000	10 years	300 0 0	787 10 0	6,087 10 0
5,000	8 years	100 0 0	787 10 0	5,887 10 0
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30	13 9 0	7 10 0	3 10 0	1 10 0	0 10 0	2 10 0
40	11 10 0	5 10 0	2 10 0	1 10 0	0 10 0	2 10 0

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